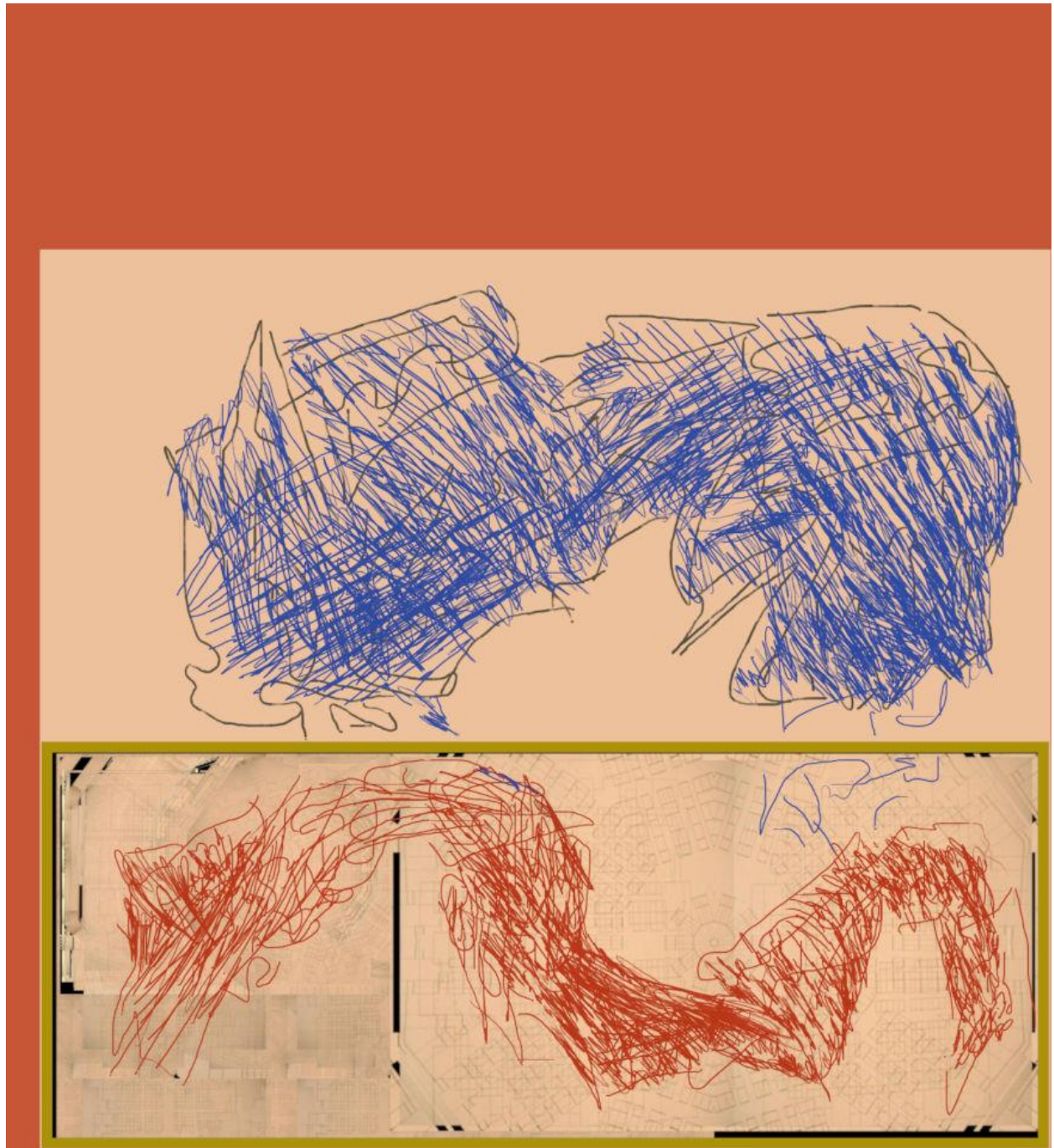


Diaskhara 18

Cyber Drawings- Edwin VanGorder



On the Diaskhara Series

Drawing As that spatial extension which endows thought to all language through form branching plasticity to meta levels belong in this project to the arena of cyber drawing as a metal level of material reference to thought experiment.

The End of History reference of Duchamp and Joyce are a lense through which to consider our current dimension and so I begin with relating to Duchamp's Glass which I suggest uses notes from the Wrights photos of Kitty Hawk to pose a pun on Greek Apeiron (Gstal essentially) and airplane as meaning towards the end of history and beginning of flight.

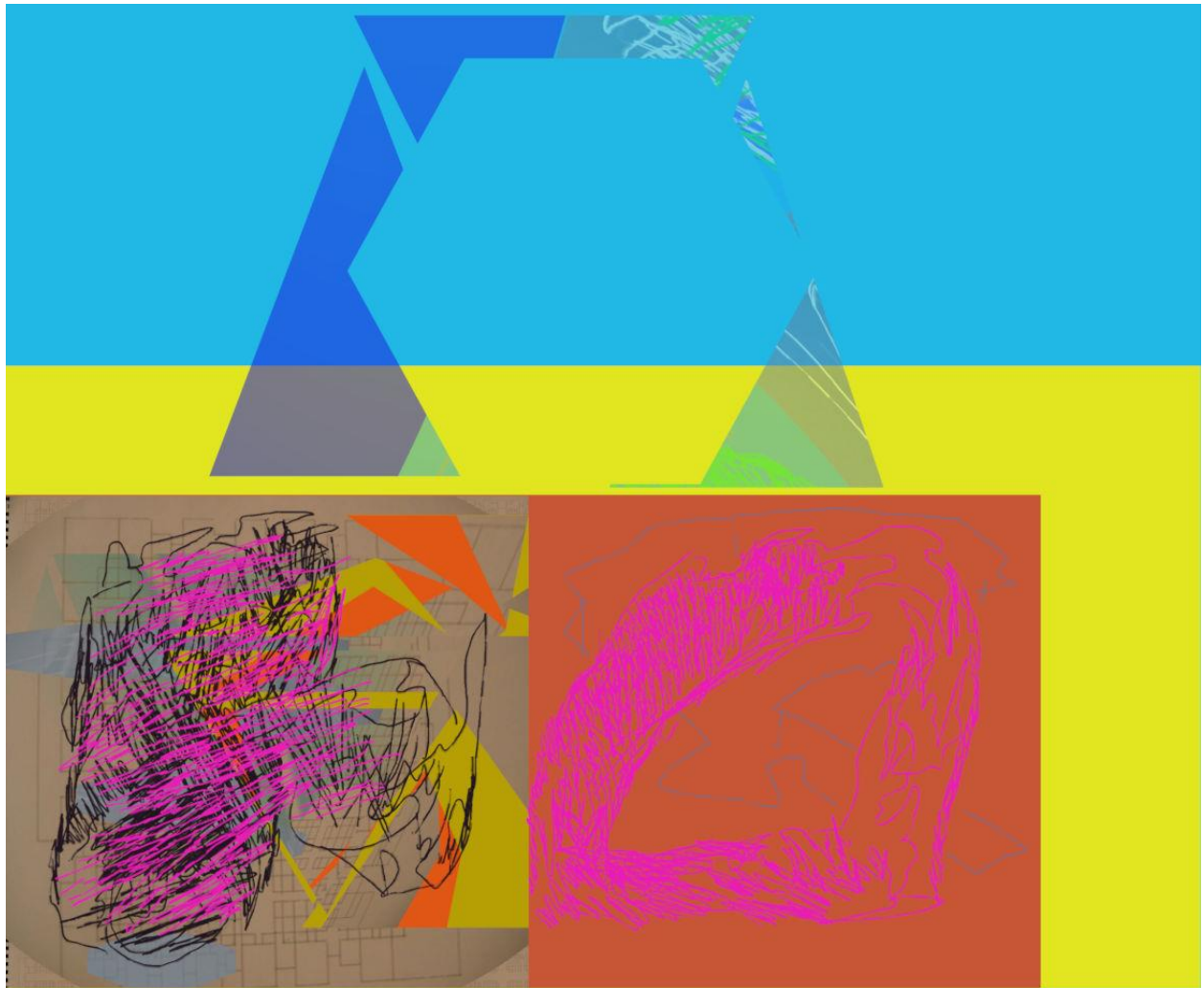
I structure the idea of drawing and its reference as belonging to the Sanskrit list of drawing verbs, some 300, and these moods are the forms of our morphemes, our sense of engaging spatial extension in all its variety which carry the making quality of the earlier PIE language construct into the Greek tropes and tensions towards categorical thinking.

The stream of consciousness I will follow can be mapped to reference towards Cythera, Ankhara, and project headings such as Albertine Window, Foucault pendulum, Ad End Game, 18c dictionary and Kosouth, Pawaihi Notes on the Dark, And along the way many topological nuances I will develop accordingly....

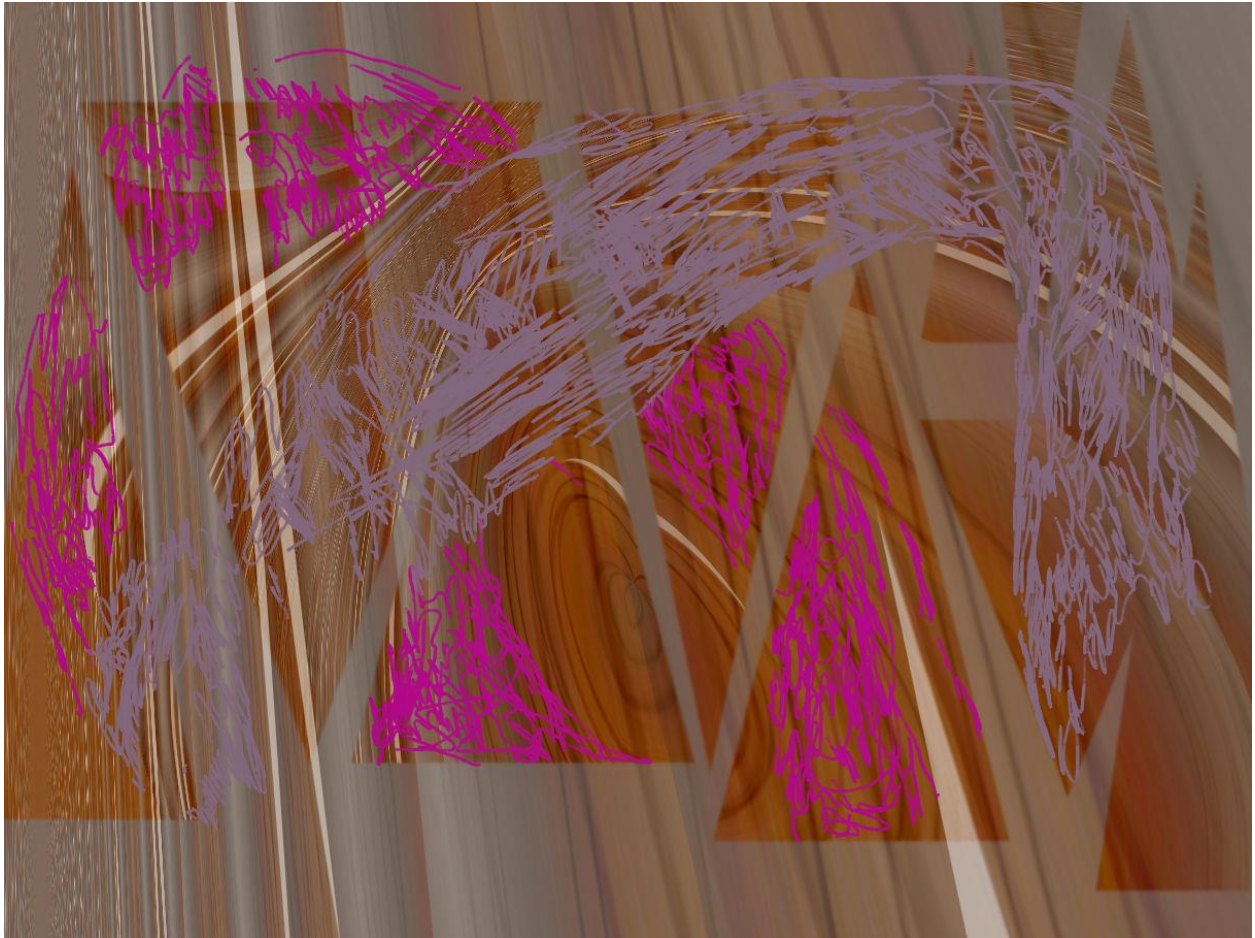




224i17



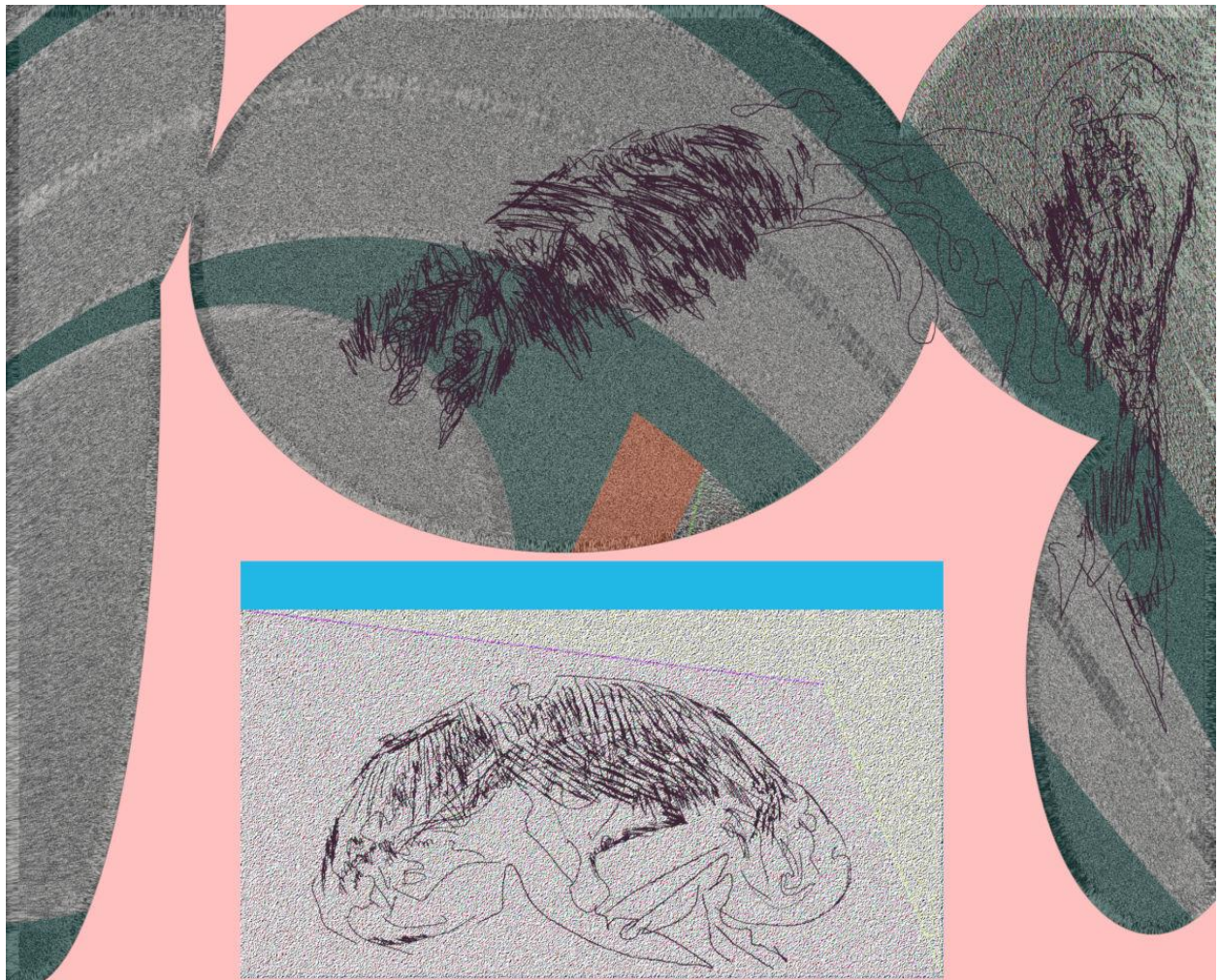
224i8



224i9

Some Dry Points of Heraclitus

Per “its an attunement that turns back on itself like that of the bow and the lyre” of the many ways of coming at that statement the relation between “muscle tone” to those involvement is intriguing as implicating the essential nature of “drawing” upon a subject be it drawing the bow to the violin or the strings inversion of the arrow form in the abyss of the bow as morphological arrow.

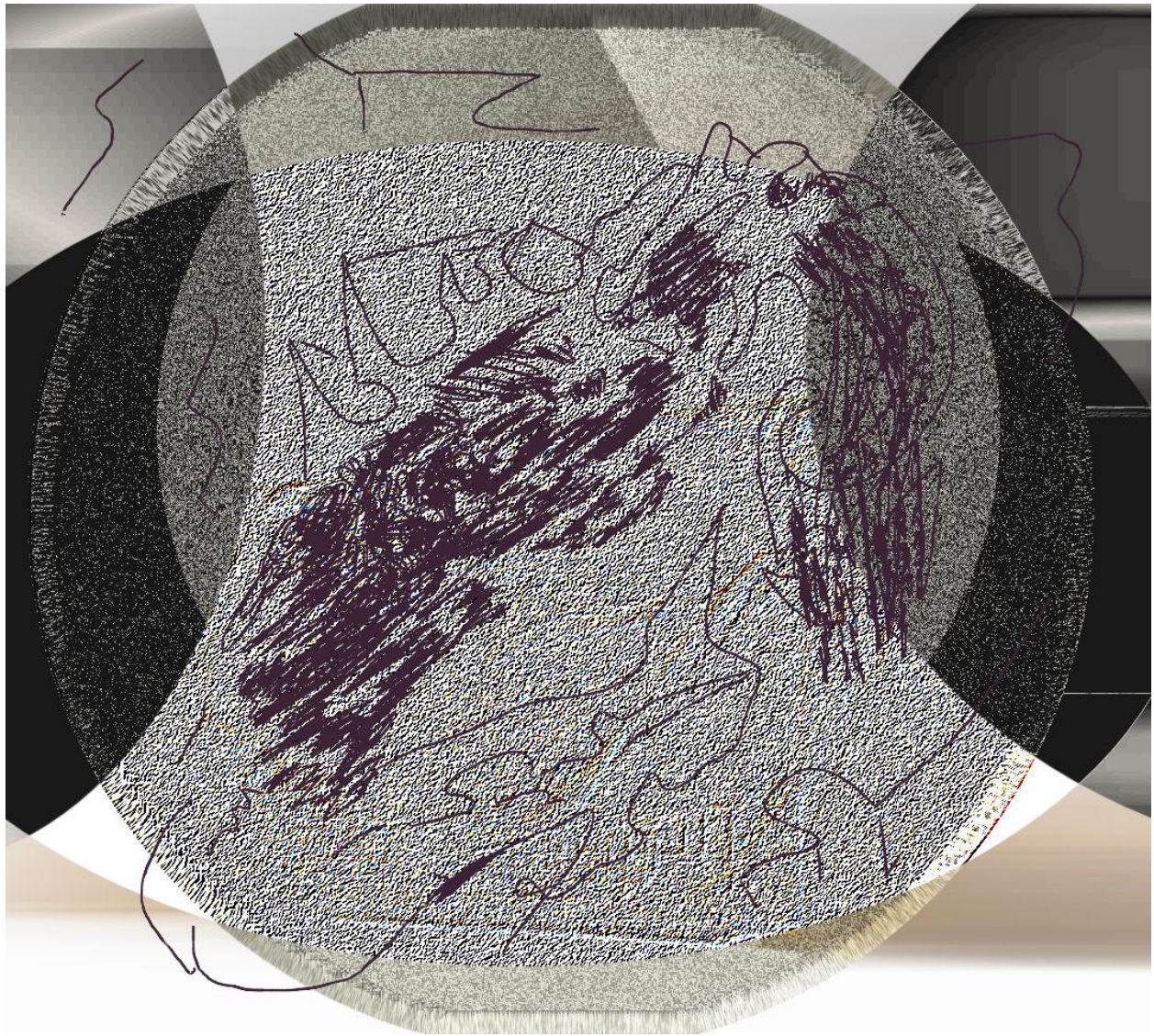


224i22

Dry points of Heraclitus 2

“Whatever comes from sight, hearing , learning from ezperience, this I prefer”

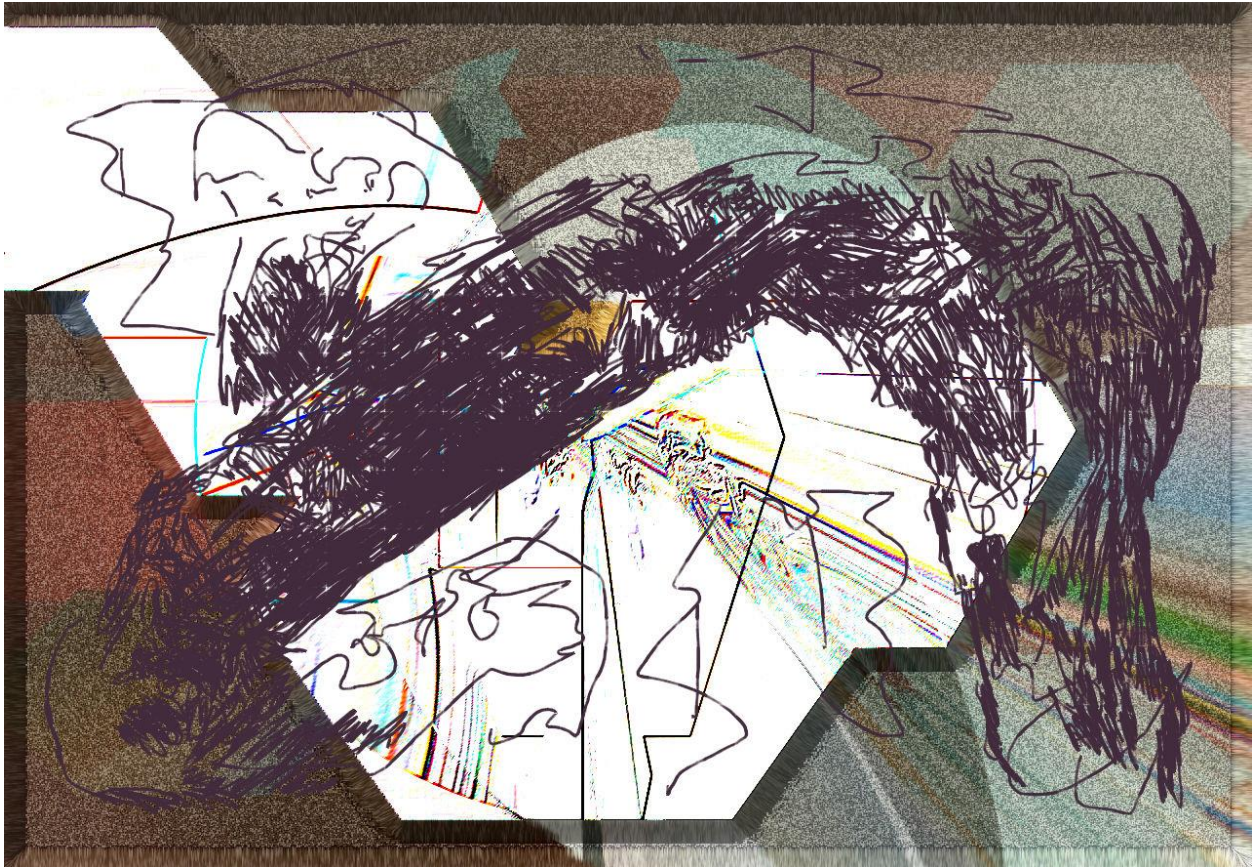
I take this to be a counterpart to “for these transposed are those and those transposed again are these”
namely that learning from experience provokes the experience of learning...



224i25

Dry Points of Heraclitus 3

“to the soul belongs a report which increases itself” : Soul is the flux it sees in the world because it perceives and in so doing is spatial extension in which the modes of read in successive revisions motivated by the morphological learning curve between state and status and an abeyance.



224i27

Dry Points of Heraclitus 4

Most men do not think things in the way they encounter them nor do they recognize their experience but believe their own opinions.

Koinos- to consult shapes the word we know as recognize (as a cognate of genoskein a Greek knowledge kind – these “kinds” are broader versions of Sanskrit words for drawing. The root from PIE Skhar or rhythm of making- encountering from ka, or place, ie square becomes if repeated ka-ka or circle and this ambit figures in Heraclitus as bios, or bow, as in draw to a point of harmony (see bow drawn on lyre or violin) in Sanskrit drawing bow anapuranha takes pei to touch upon and later in Greek Pyros- fire or kindle (to sight or knowing) as one denomination towards again in the Greek Phronos- common or agreed knowledge as of consult or koinos (to recognize or to know – the cogniscanti..as we still refer.

Skein as bundle, steps, events at crisis mark genoskein as a steering kind of knowledge or as Heraclitus put it “the thunderbolt steers all through all” (sound and sight meet”) means something like Gestalt or collective whole in the evidence of its consideration in coming to term). Duchamps Glass links apeiron to pun of ‘aeorplane’...in various puns on pei per Phaiton and end of history to Beginning of Flight... ie the “glider”, and the” litany” → would be paen- hym of deliverance...literal also of litor, wave or ocean front like clitoris...(literally)... the word happen is also a cognate of pei in which the Greek breathing (emphasis by use of H sound is made to happen).



Dry Points of Heraclitus 5

I would say that in the matter of being conservation of such becoming is the ontological.... meta view of Democritus Eureka moment as rhea- stated for example by Heraclitus - "a gleam of light is the dry soul wisest and best" by which he modifies "sea pours out and measures up to the same amount as it was before becoming earth"..note man as photon (pei- to touch upon relating to phaeron version = illuminate) ie photon as mans measure of light-(mankind itself). Plato meditating on this immersive state of knowledge in Phaedrus and myth of Ur give Heidegger scope of Alethia as the evident river of impressiveness and its journey-however he misses the opportunity to identify "Tethys" the aquifer or underworld region of waters corresponding to Hades and the pool of the muses there, harmony as the existential structural rhetoric and thread of muses kinds of knowledge share the immersive bridge by which in an irony Democritus and Heraclitus are posed as opposites- philosopher of laughter (Democritus and Philosopher of Tears -Heraclitus(possibly modelled by Michelangelo "terrabilitas'-terra of course at mid course, middle earth "Mediterranean" ...



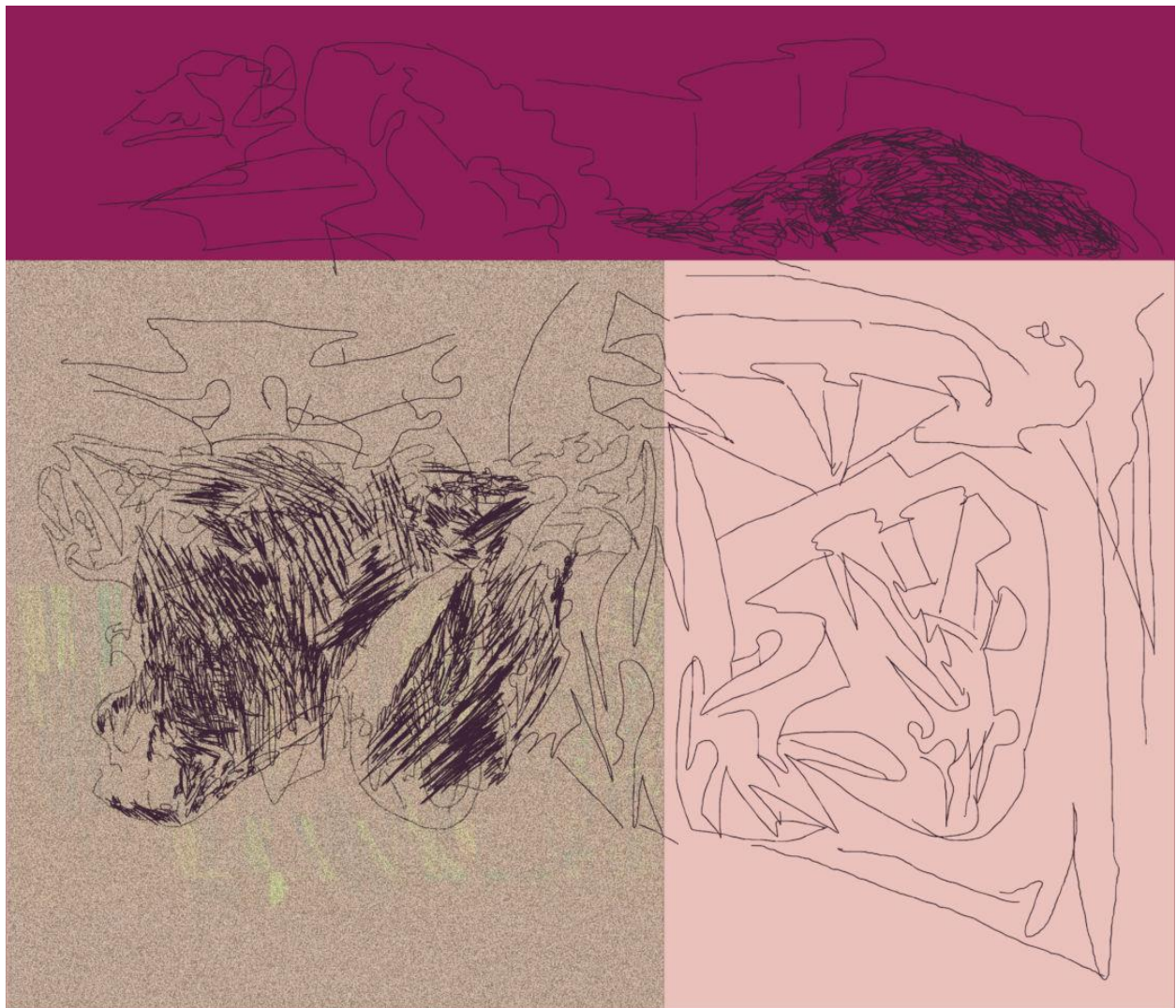
Dry Points of Heraclitus 6

"All things are requital for fire and fire for all things as goods for gold and gold for goods". "cremata" (hear cremate) → "things", antemeboi → "requital" gold, =xcreusis" germ for crucible, cross, crisis; idea is the pun of cross indexing meboi or becoming influenced by Persian Iran idea of generalized knowledge (magi towards which an interest in alchemy sought gold as a universal substance, a transubstantiation out of which other chemicals would group (not unreasonable)...the underlying idea of aura, or current state as that which is topical, under dialectic consideration from Akkadian Uru Ana light of heaven considerable germ syllable to morphological cognates to come. The structure of Greek thinking is trope, and here the idea of entropy is mapped onto the process of establishing worth in figurative terms provided by language through sensibility.



Dry Points of Heraclitus 7

“the people must fight for the law as for their city wall” Here Heraclitus makes the point that like “we have met the enemy and they is us” the law is not an apostrophe or token conversation with an object but rather itself inhabited by the internal resource of those it masters. (in his time the wall faced the sea thus the difference between land and sea play into a sense of currency of potentials ie the sea wall was more likely to be encountering traders than invaders. Law indicates human interaction of establishing value.



224i38

Dry Points of Heraclitus 8

“We should not concur casually about the most important matters” As a stylist his method develops meaning from the resource which shows in the act of making thus he would mean that establishing what is important would be the first such matter and as the event shows it is then education, which in light of “life is a child at play moving pieces in a game” seems to indicate the game is not at first understood and so again “we should not listen like children to their parents” Heraclitus, as “a loner in a gregarious race” marked his radical warning voice as an educator “death is in all things we see”. Our sight, consuming its object must reconstruct itself from behind the consult of seeing yet again. This activity is a drawing, the metapesantos or game to which he refers is draughts, the turn of phrase that marks trope, the turnabout that makes perception an n dimensional foray upon its own lights.

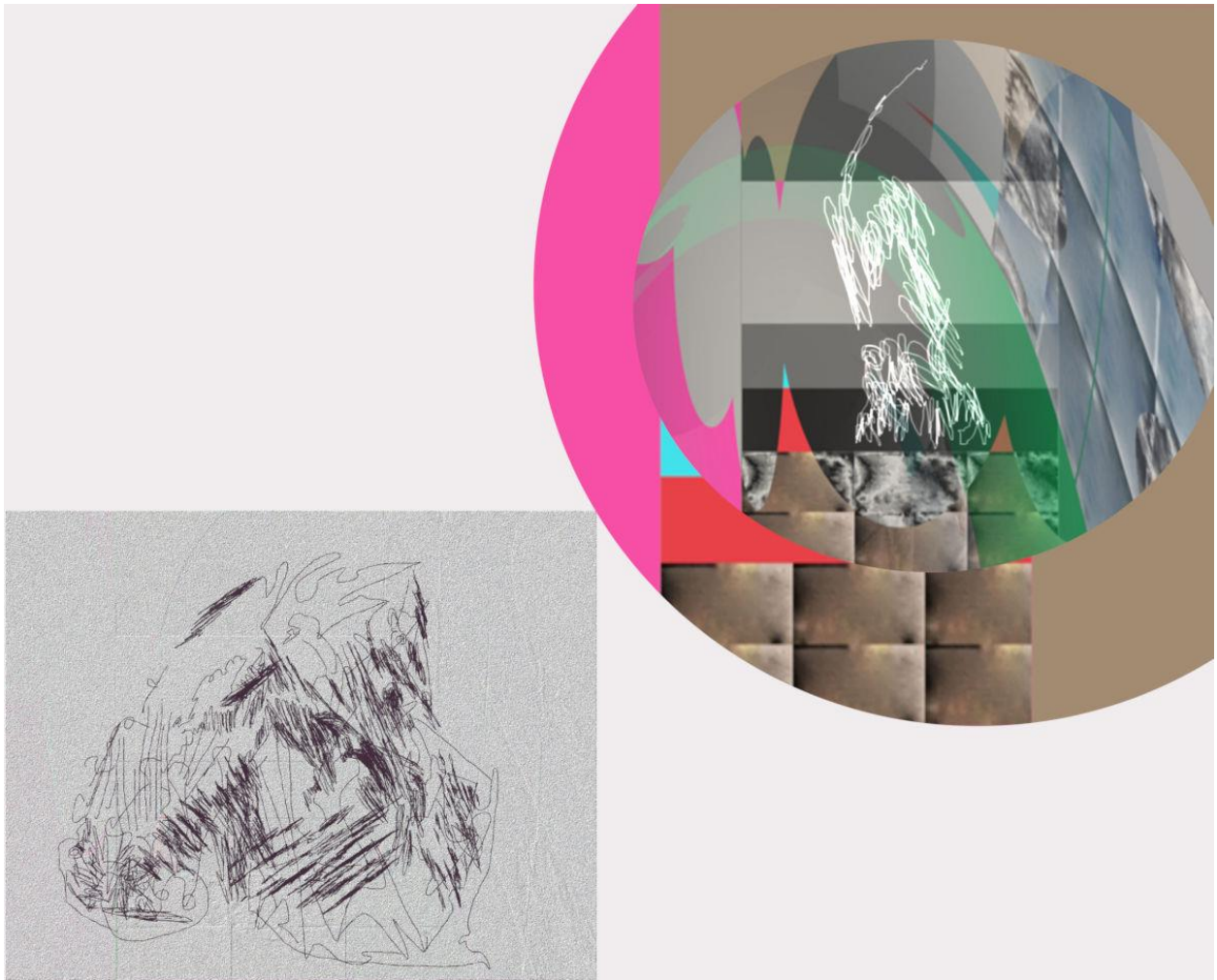


224i40

Dry Points of Heraclitus 9

“The Sybil with raving mouth utters things mirthless and unadorned and unperfumed and her voice carries through a thousand years because of the god who speaks through her”

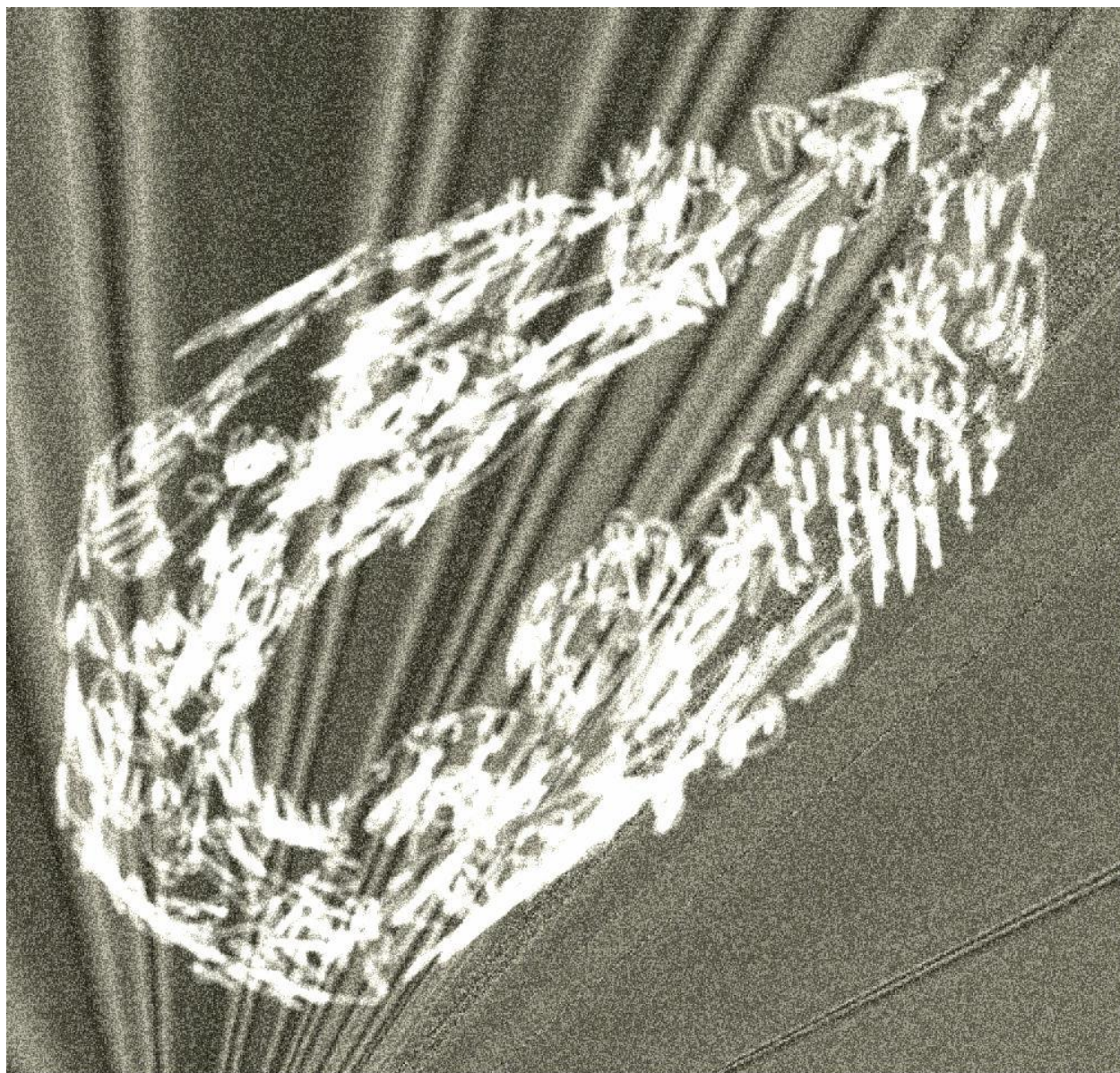
Given doubt expressed on his part of taking things at face value Heraclitus may have preferred his sybils well appointed humorous, decorous and ungent. I don't know.



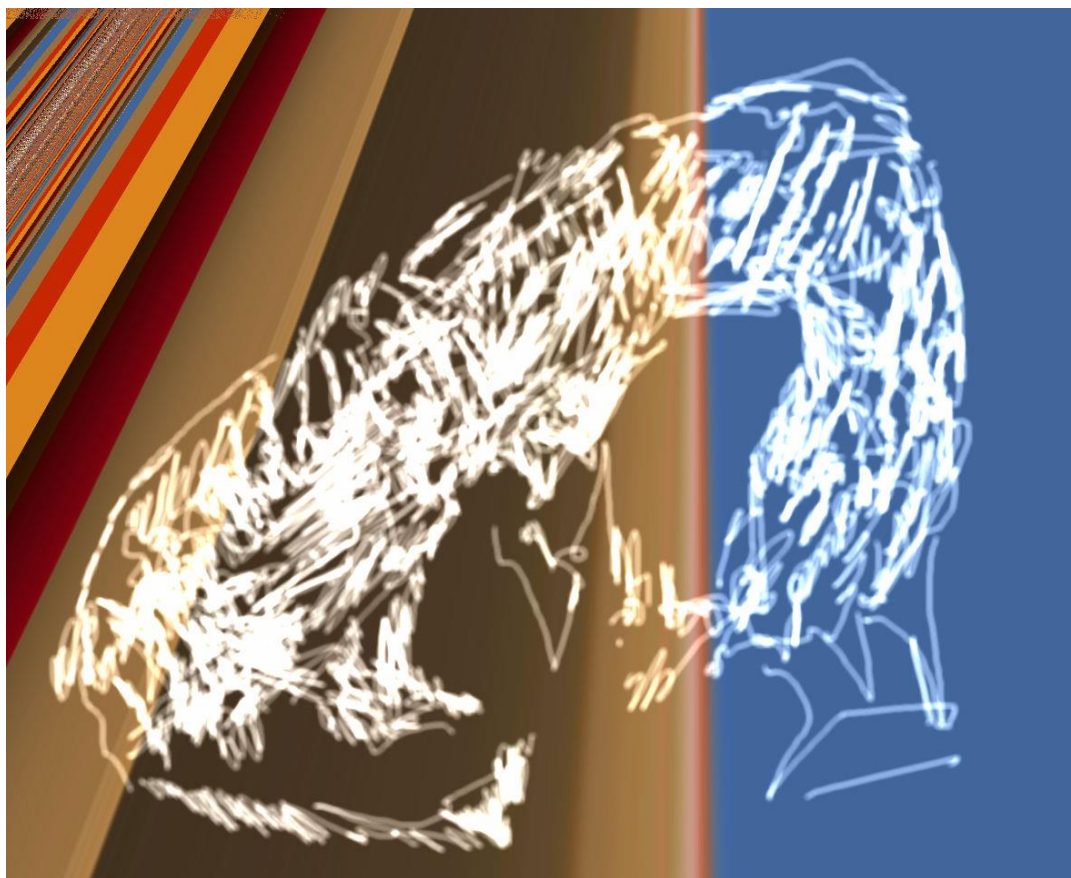
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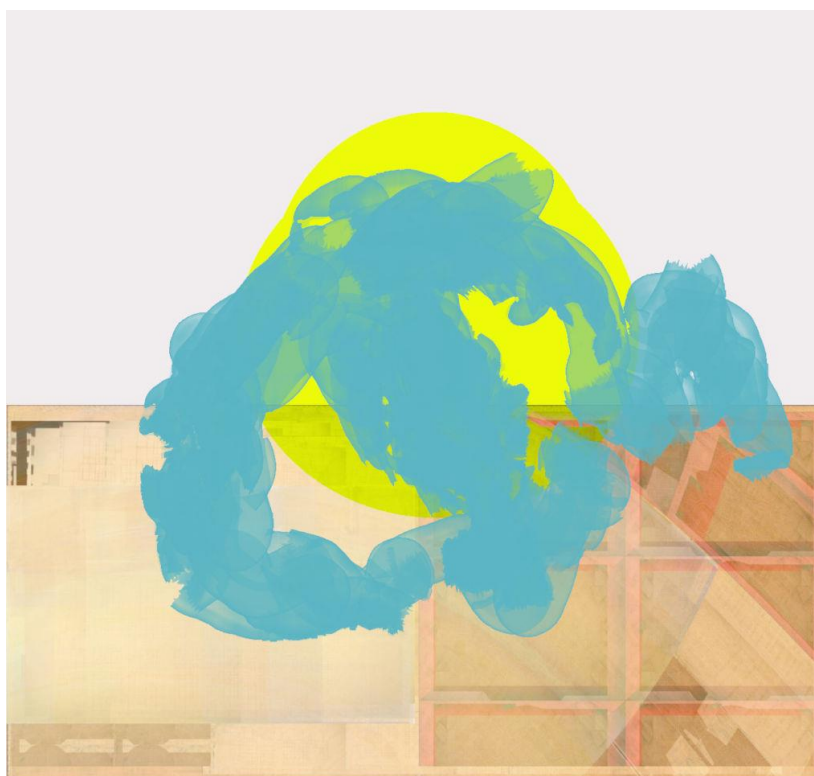
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224i47



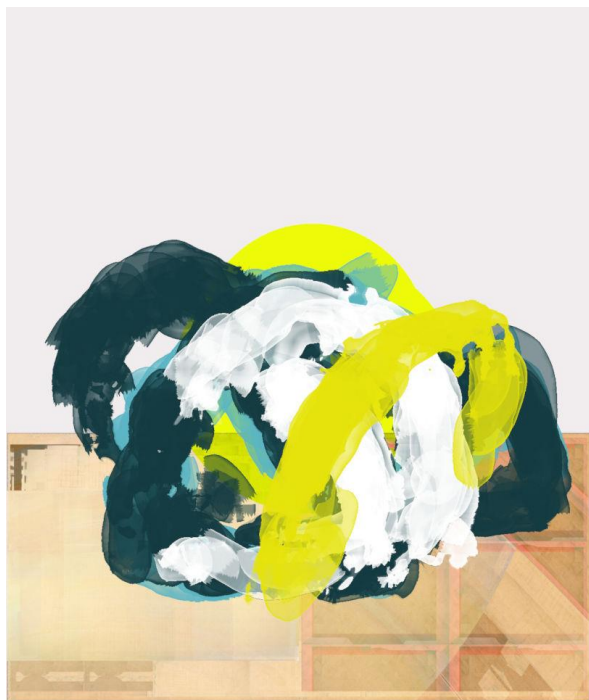
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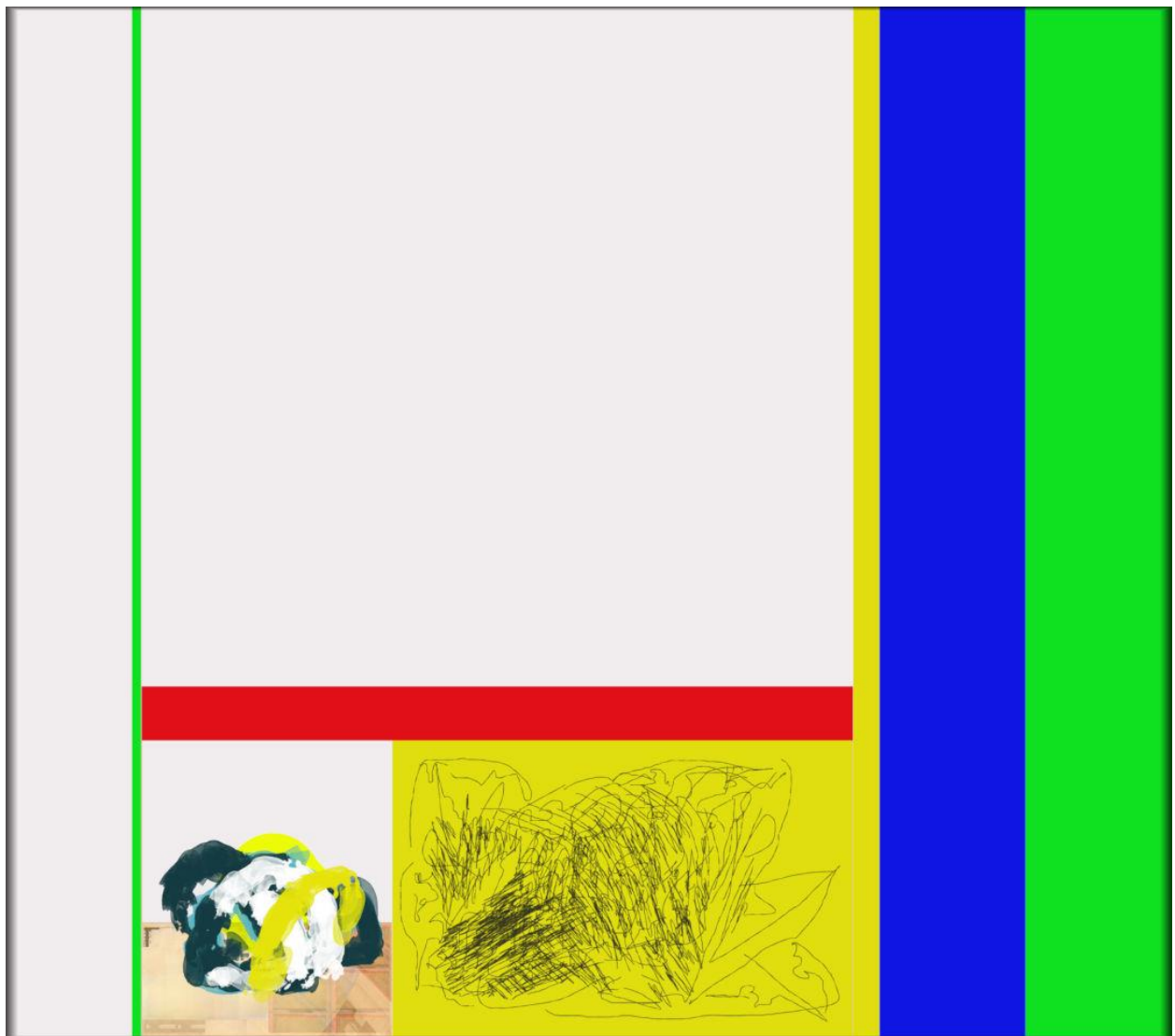
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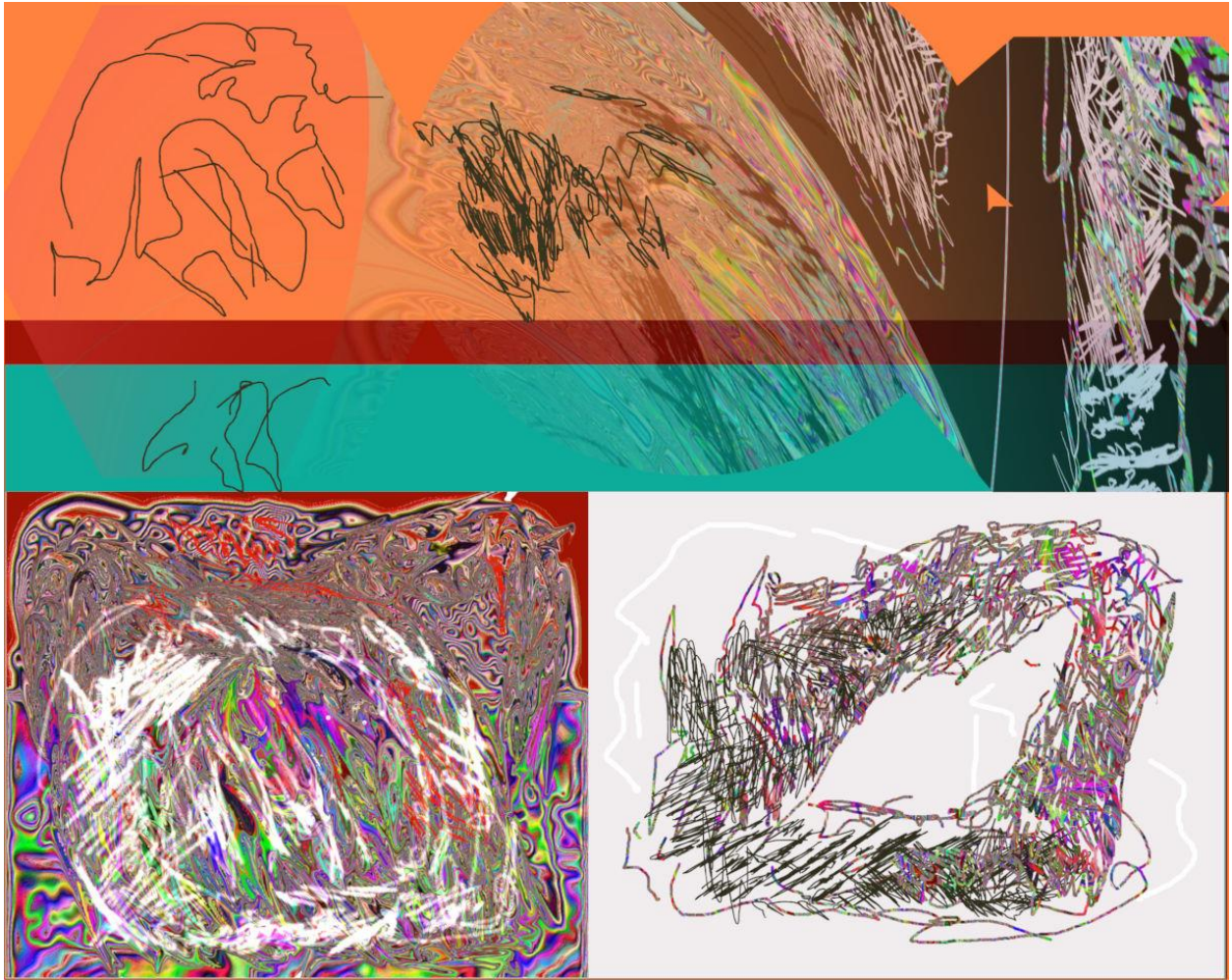
224i51



224i52



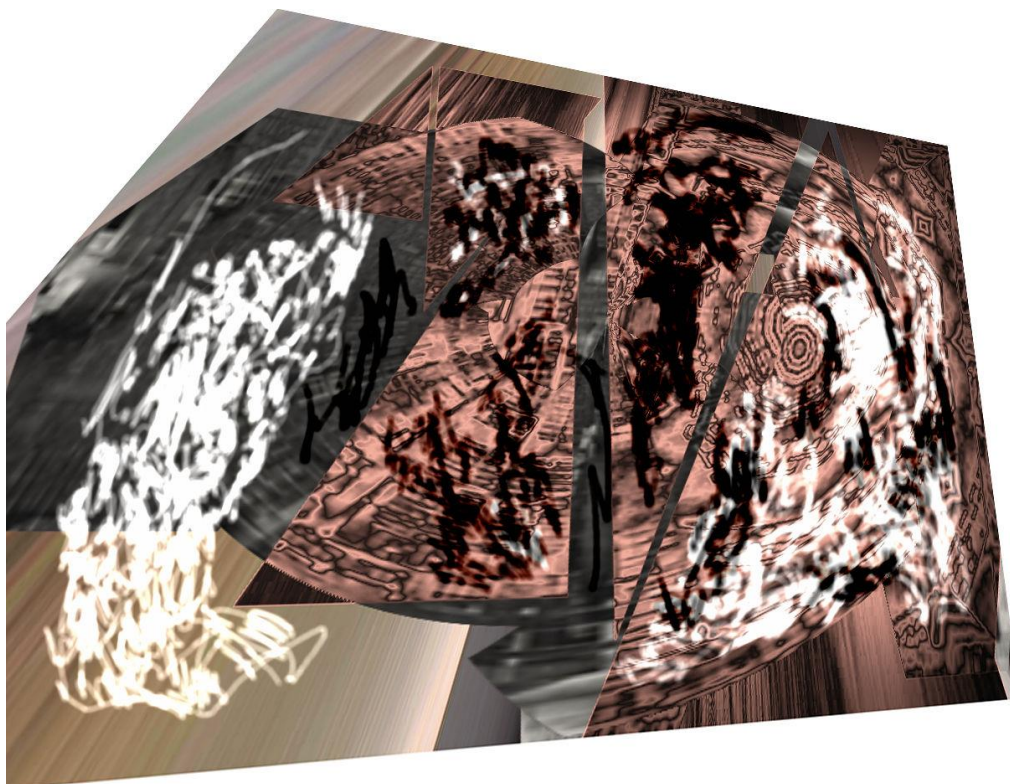
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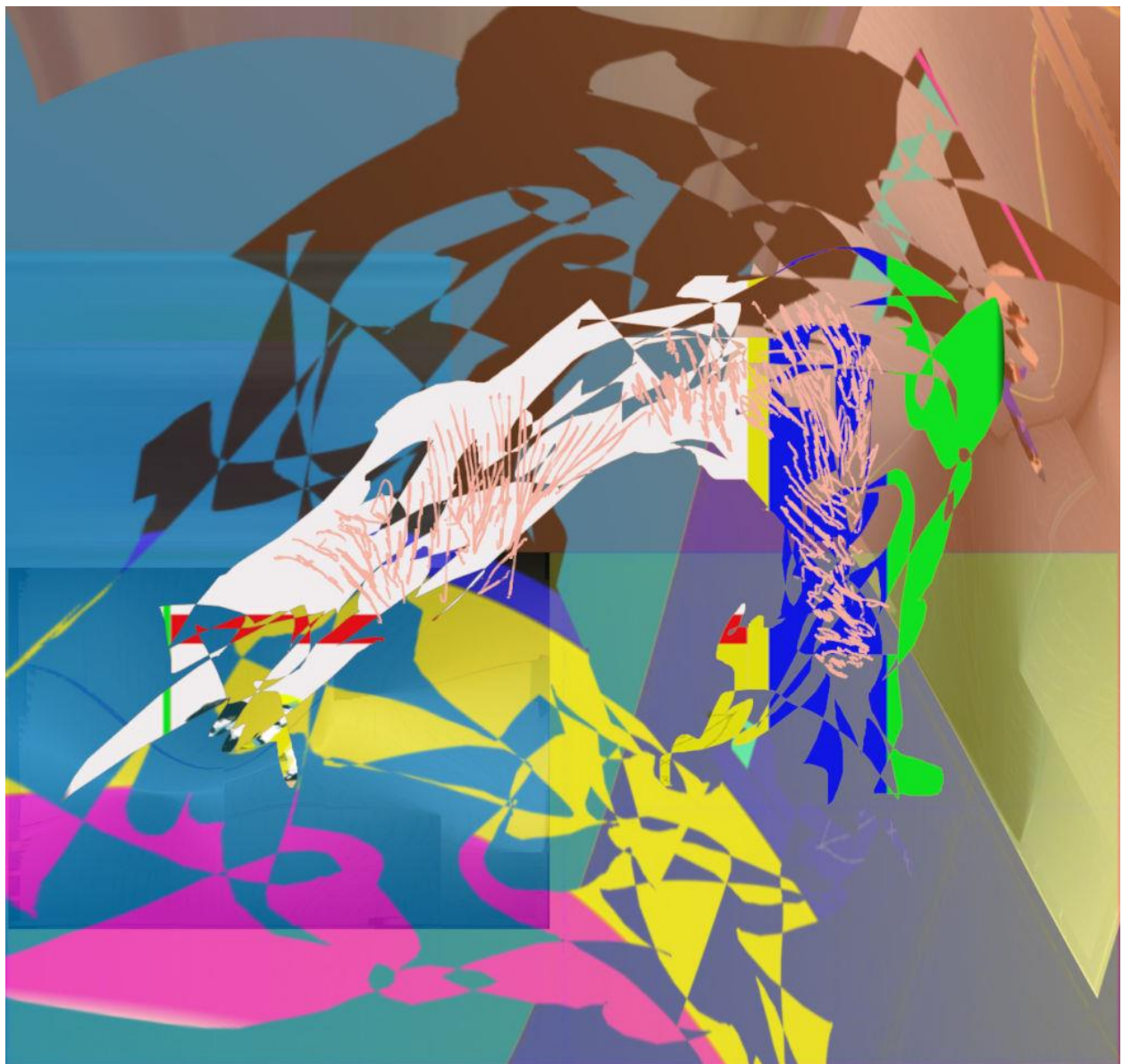
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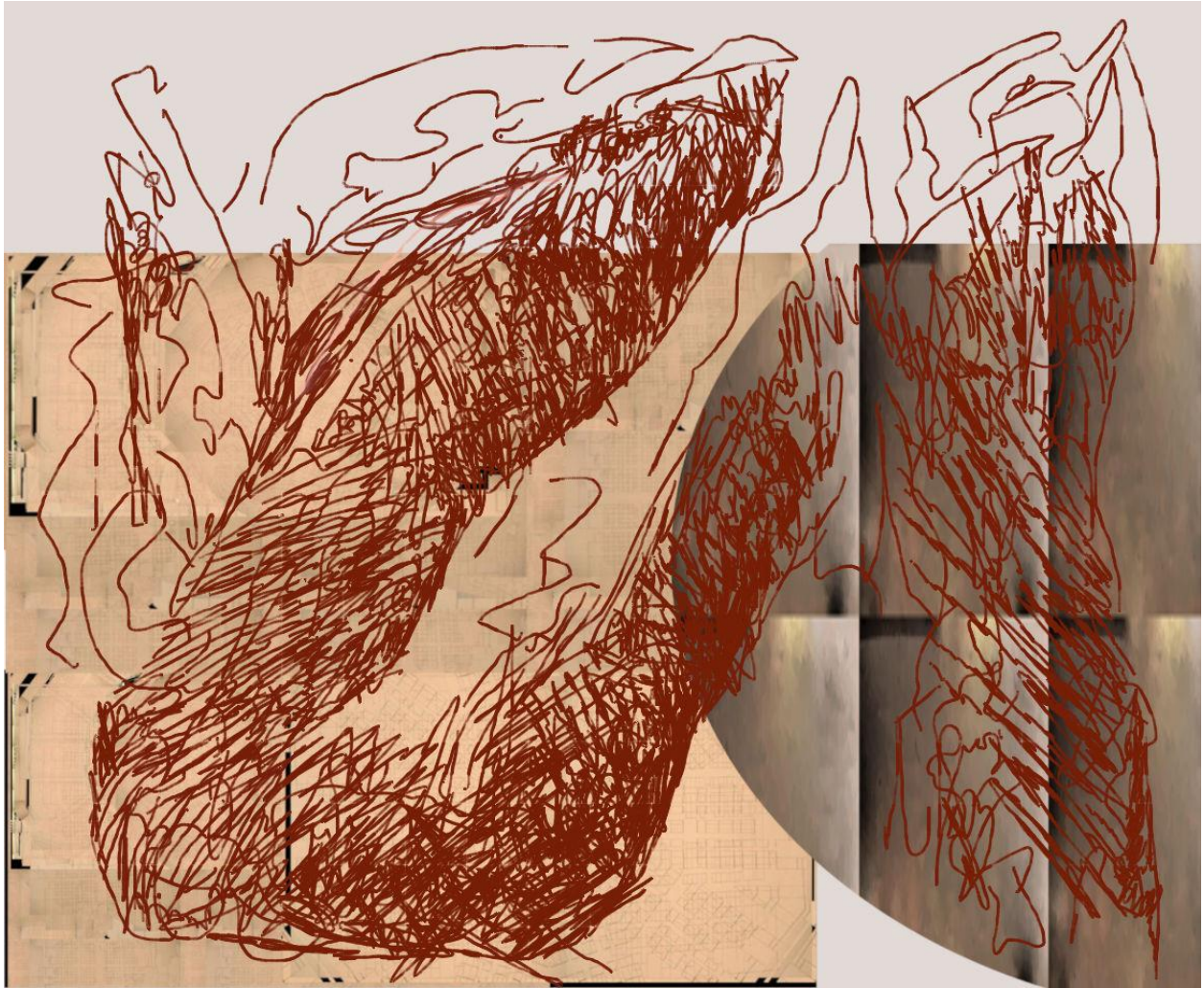
224i56



224i57



224i58



224i59



224i61



224i62



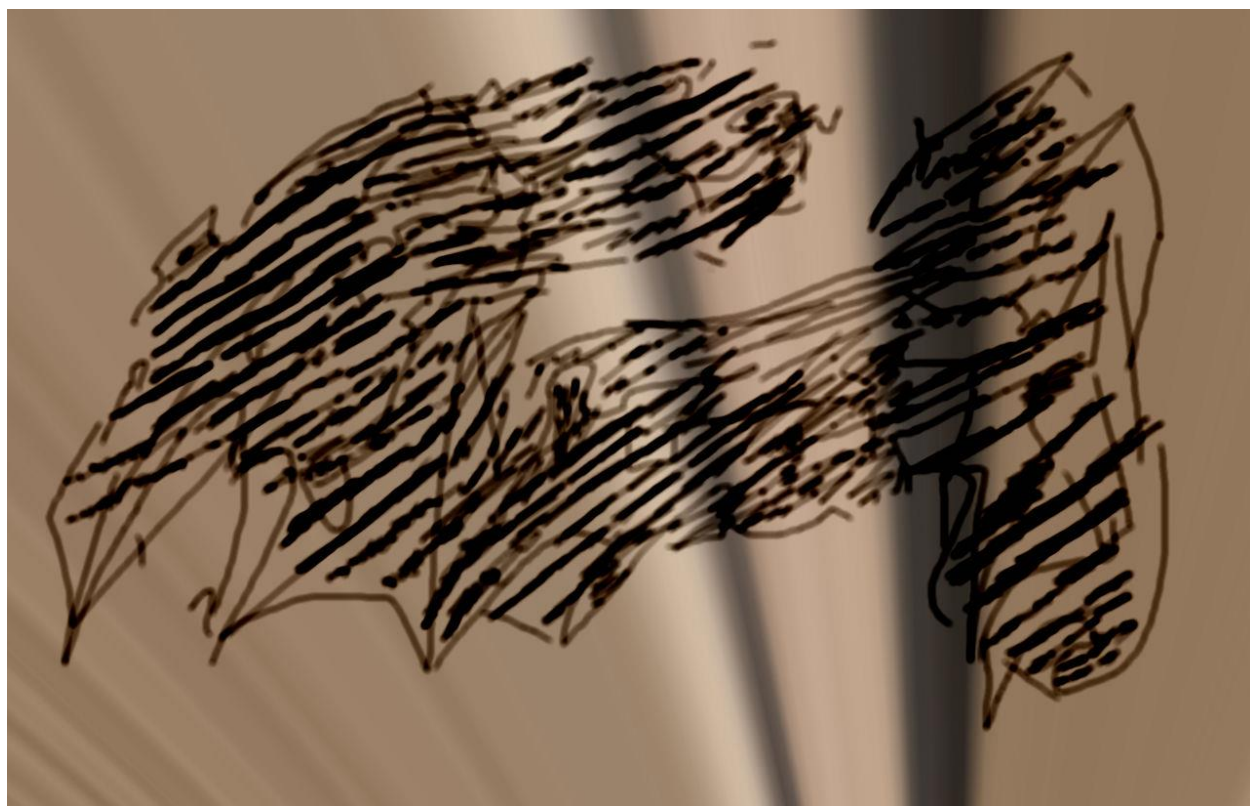
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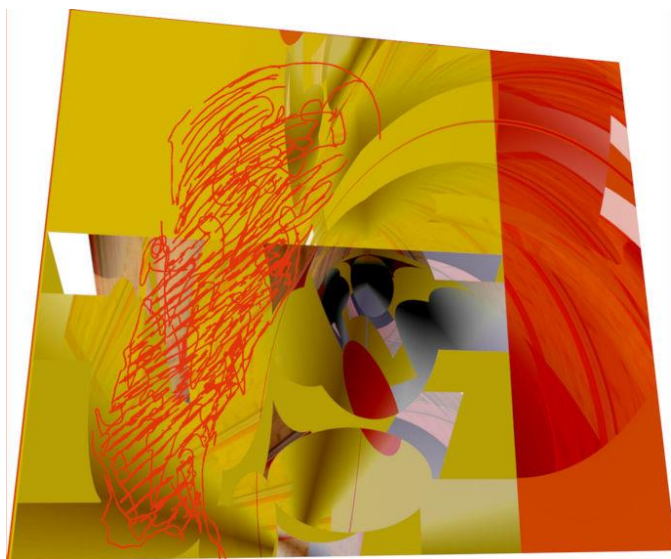
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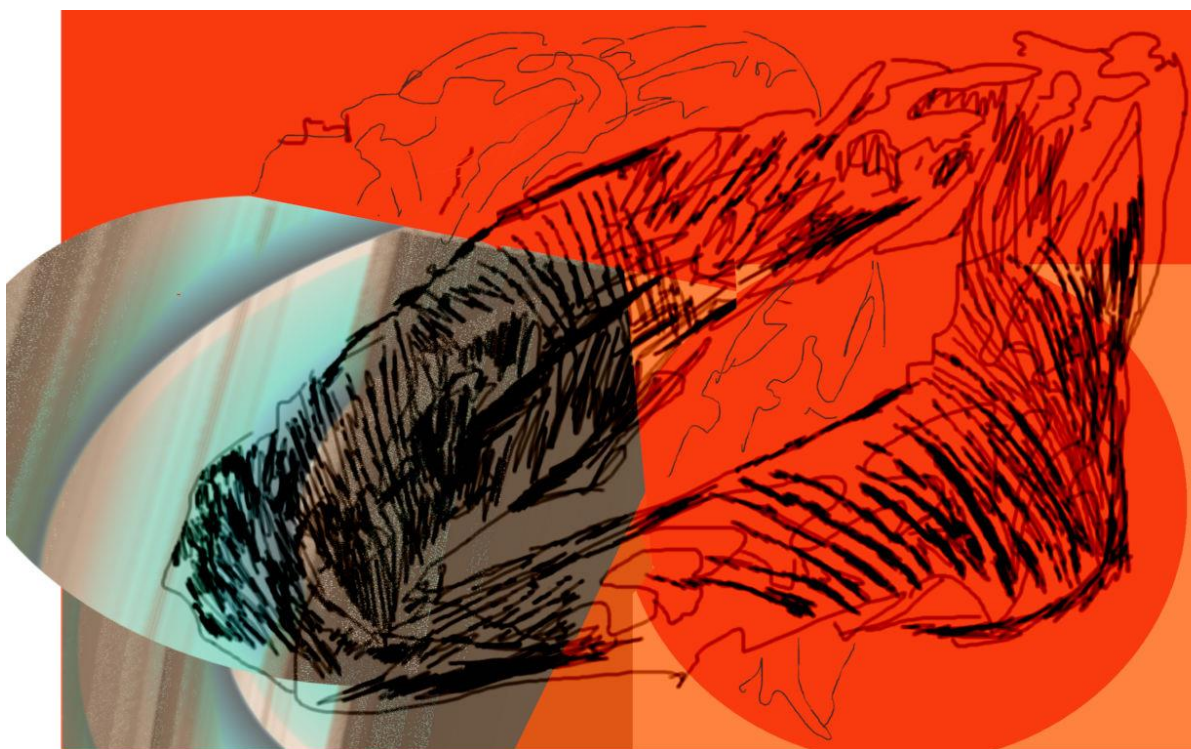
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224i67



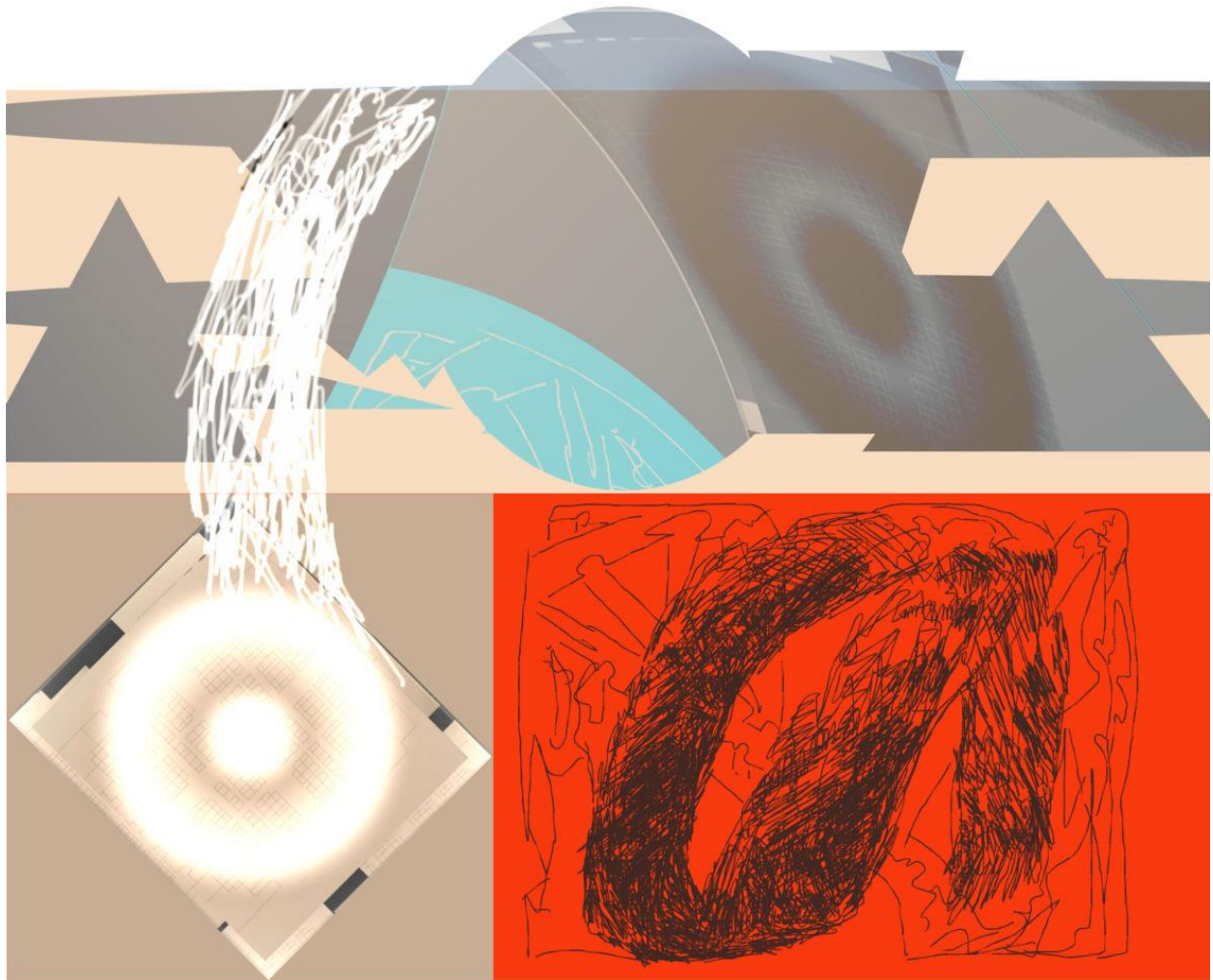
224j2



224j4

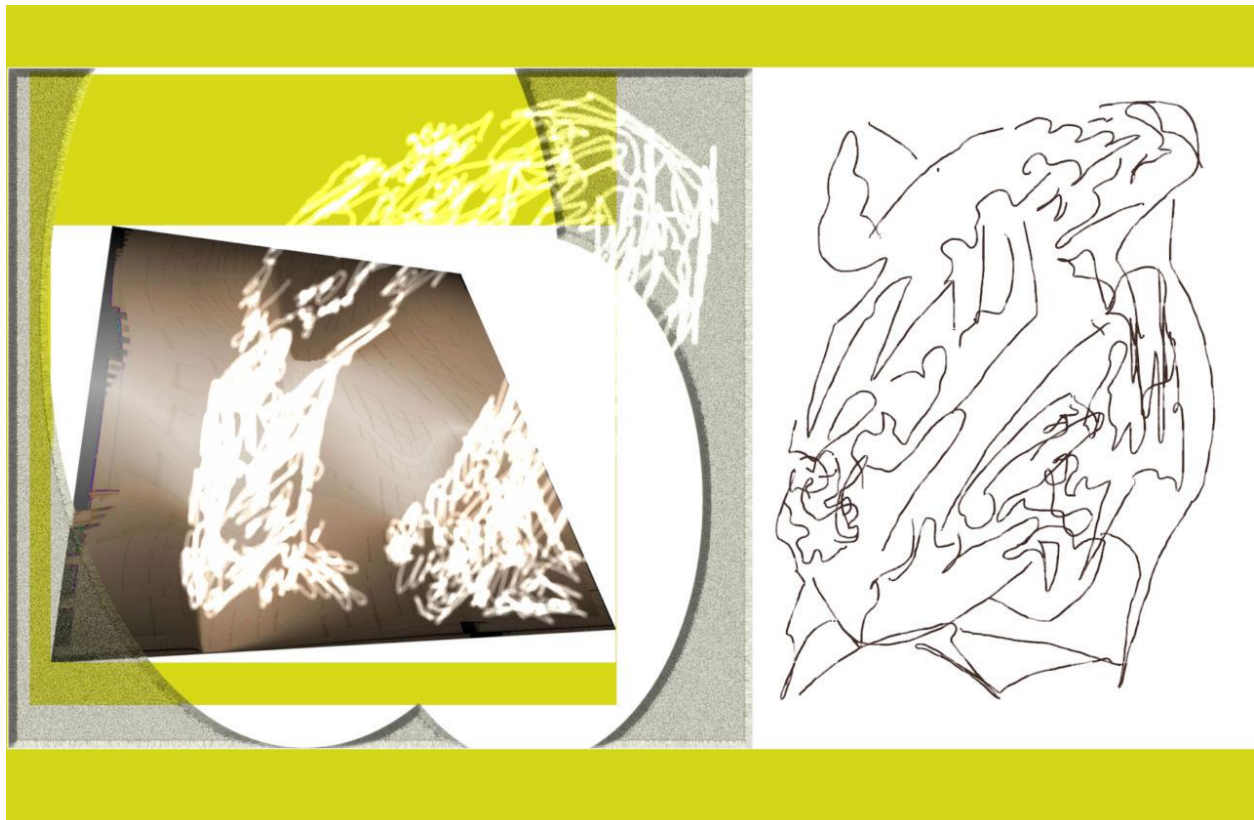


224j5



224j6

We have to coordinate our watches with the cat in order to find its age in the box on the one hand or out of the box on the other.





224j8

Diaskhara Series Coordinates Green Box Illuminatae

Green Box

Greek-Sanskrit-Pie

FW

Smithson

Bal Green Notes

Hersey

Foucould Pendulum

Albertine Window

4D

Topological Notes

Ad End Game

Leja

Against Affective Abstraction

Cyhera

Ankahar

Watershed and River / Marian Goodman artists

Topological nuances: Resources of the Work History

Using the past books as resources how to project a distinct separate set of configurations?

(incorporate into ! versions, like applying a square and find new dimension



?

shapings of the white field as in the books/ sculpturotectural sk book

Pawahei

>

Glass>Greek-Pei/Uru Ana aparanha

>Ankhara/Cythera/Albertine Window

4Dim-Pawahei physics/dialectic

Give an overture view or panorama

Then find in the supporting archive texts
of my own, and the extra text
references the next layers to relate as
the ideas morphology from the
topological nuances.



We don't know what the cat knows

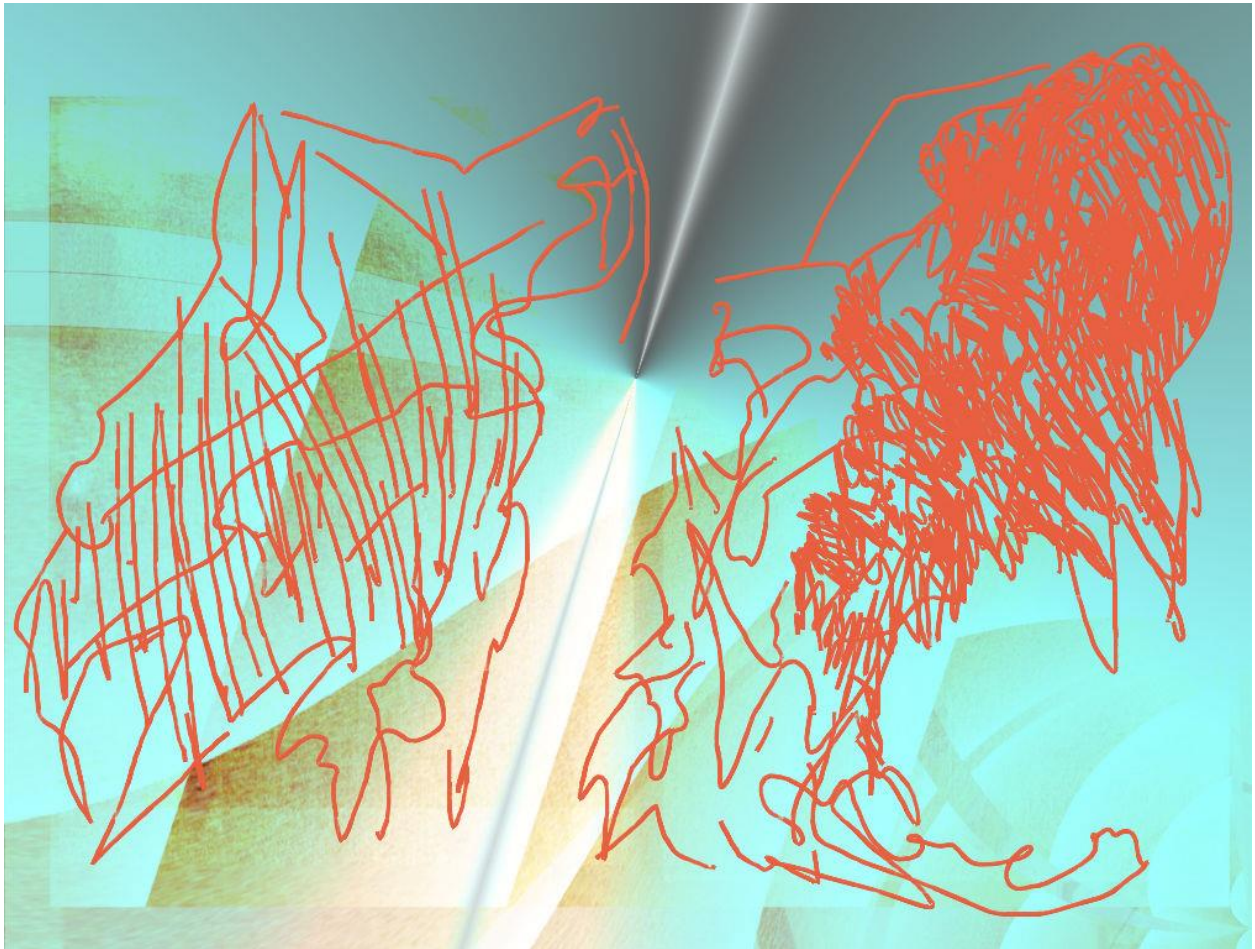


224j14

Glass meets Foucault Pendulum...

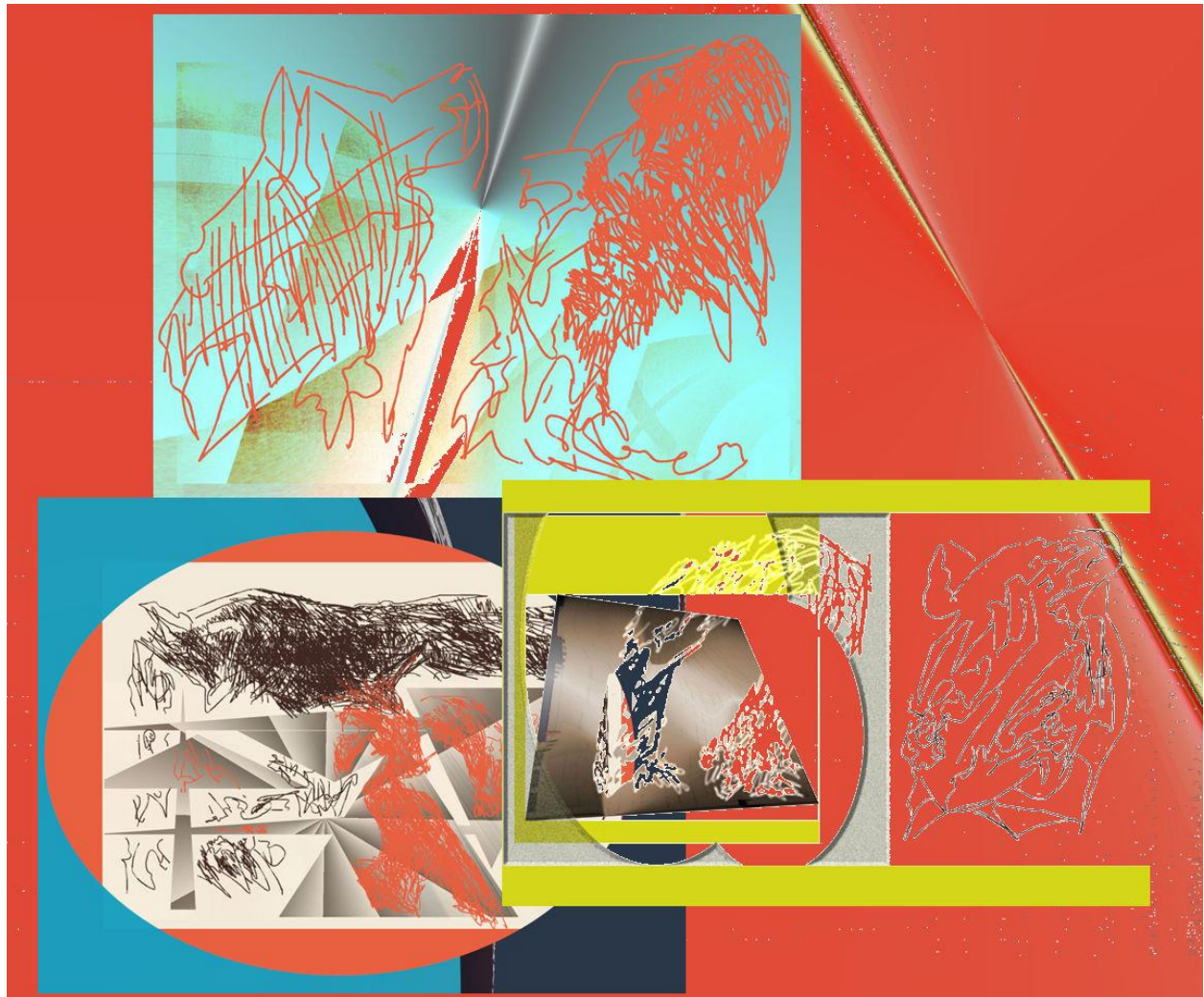
Philosophically the pendulum is linked to rotation of entire universe, hence more than we know and linked to black holes therefore...

The image projects an image of its bracket onto brise soleil screens



224j15

coordinating to age of cat in or out of box the pendulum left over
Faucault marks a measure to earth but beyond and so more than we
know we ask as we draw



As exponential as experimental the Anghora cat is an anchor to Angora between Ankara and Aghung dance hand drawing.



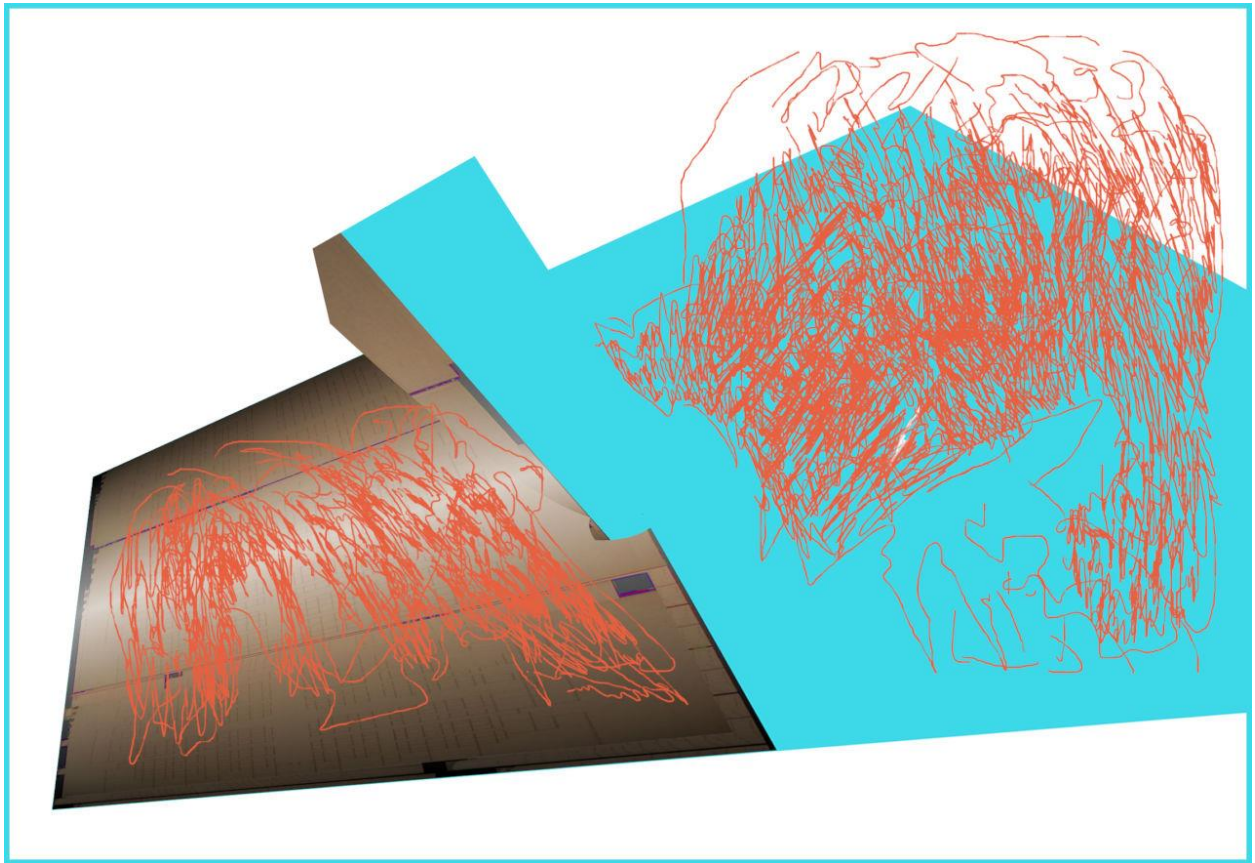
224j18



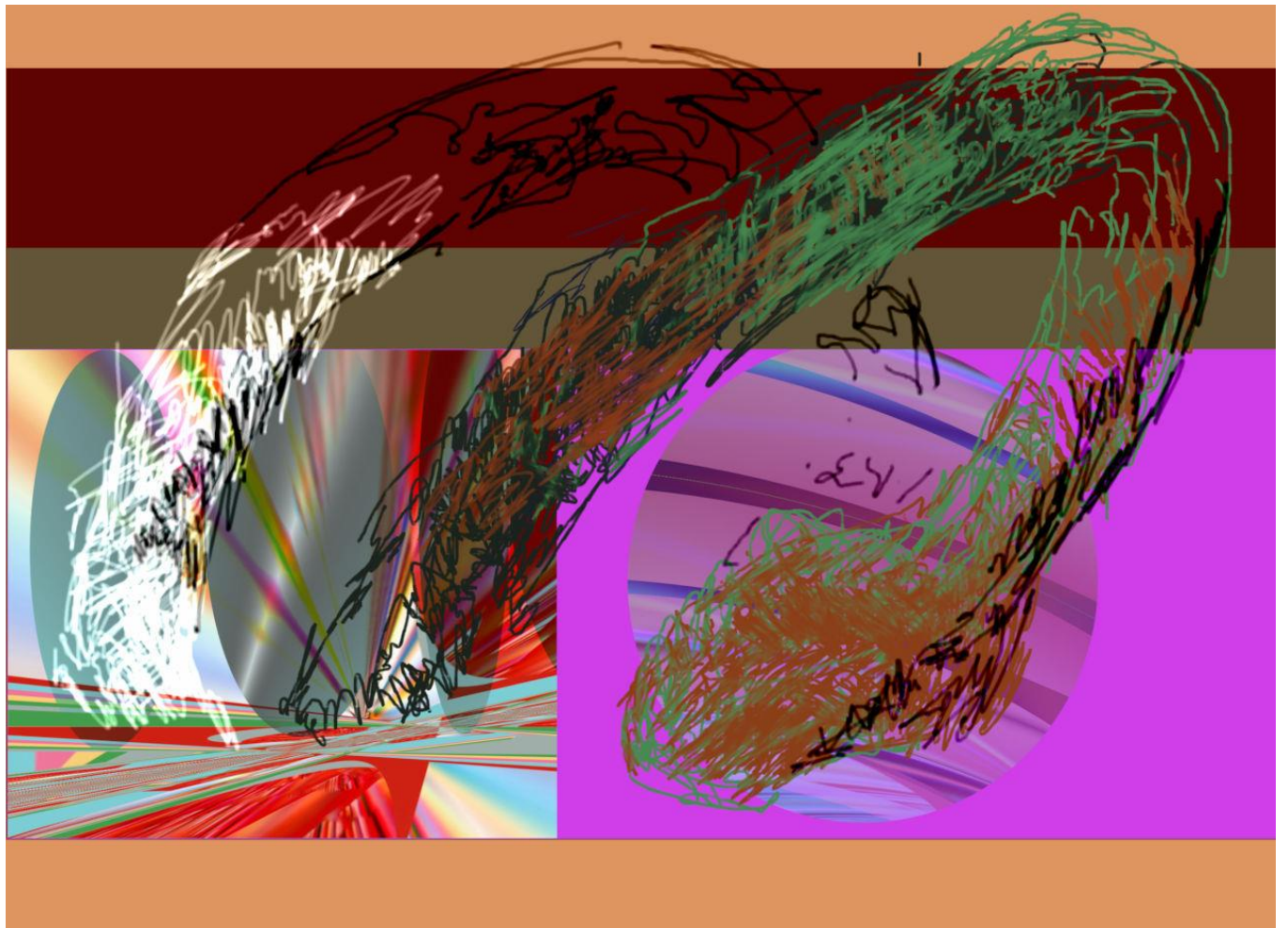
224j19



224j20



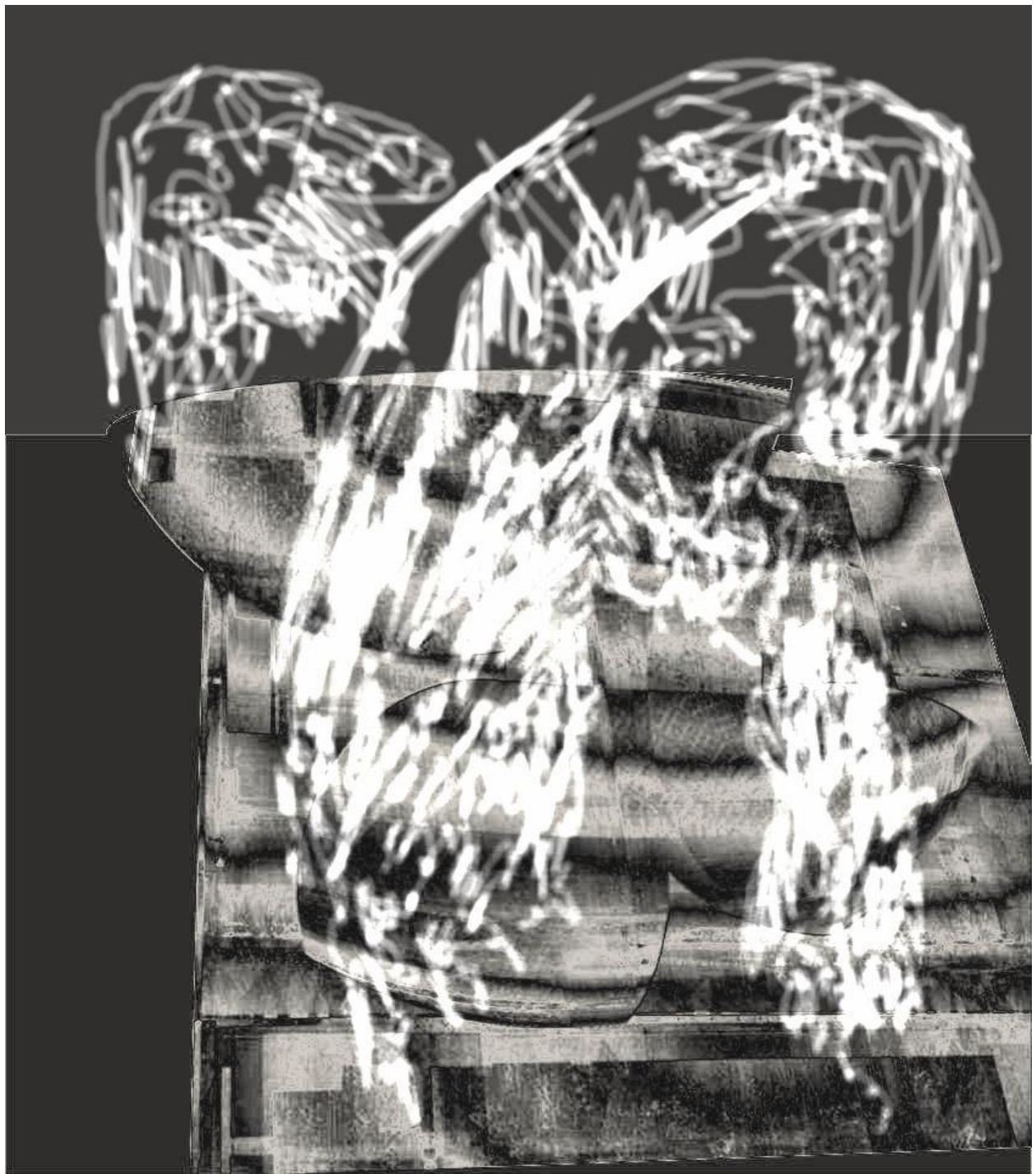
224j21



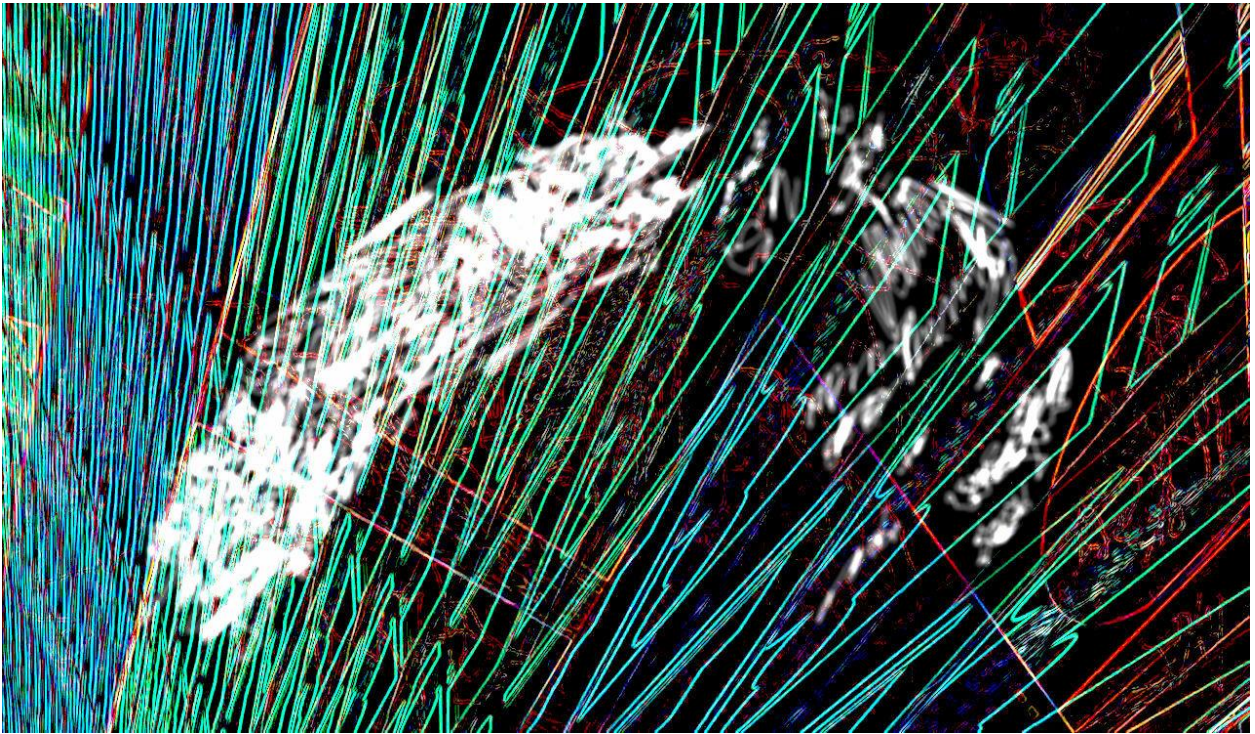
224j23



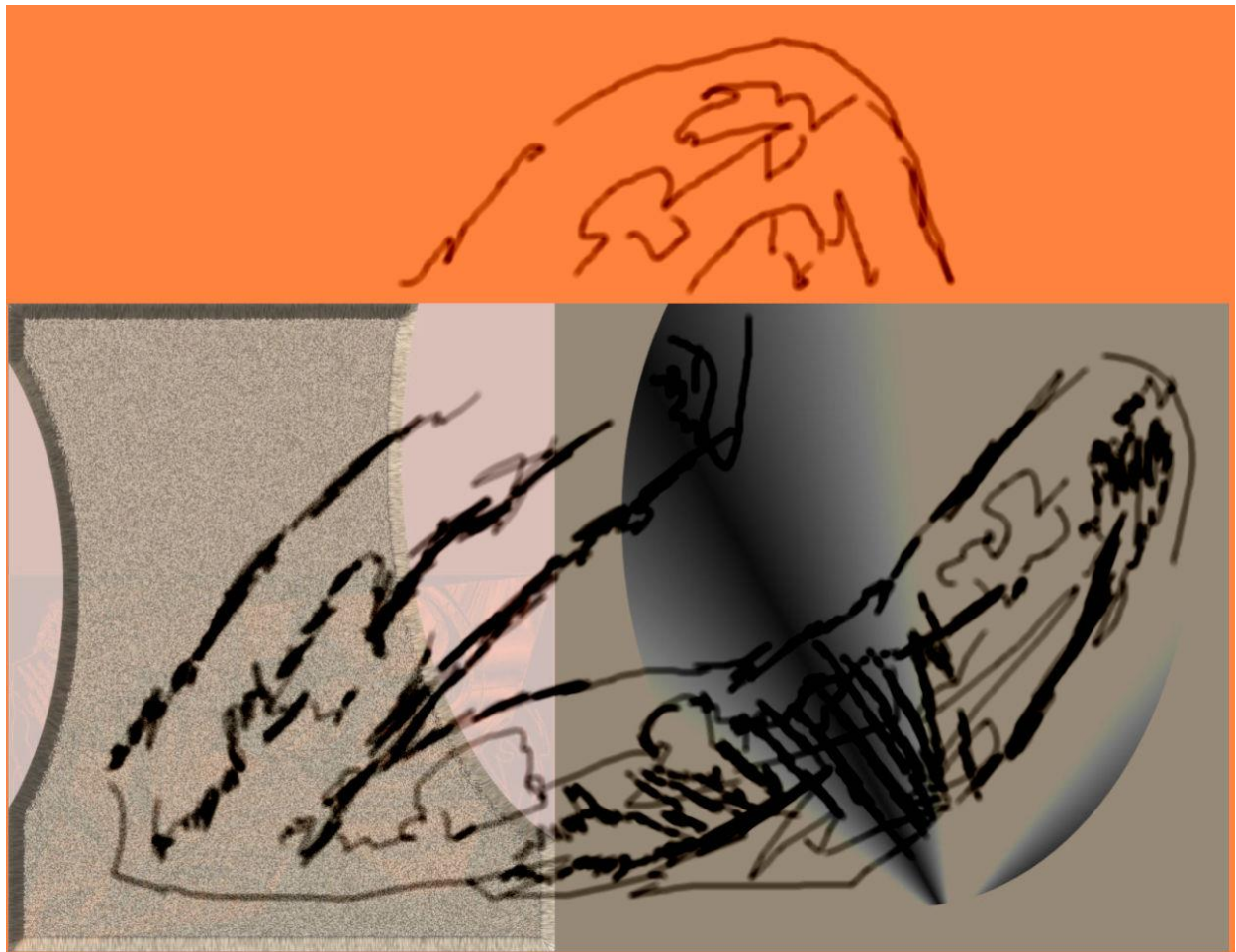
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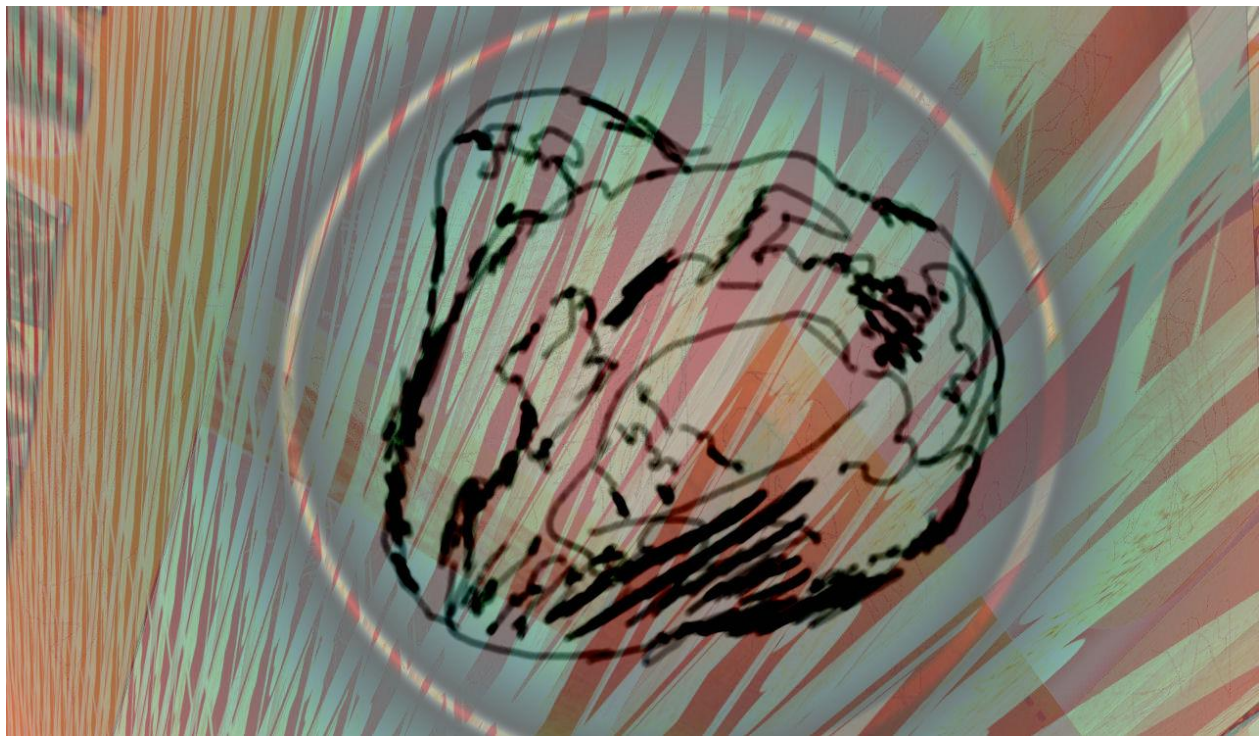
224j25



224j26



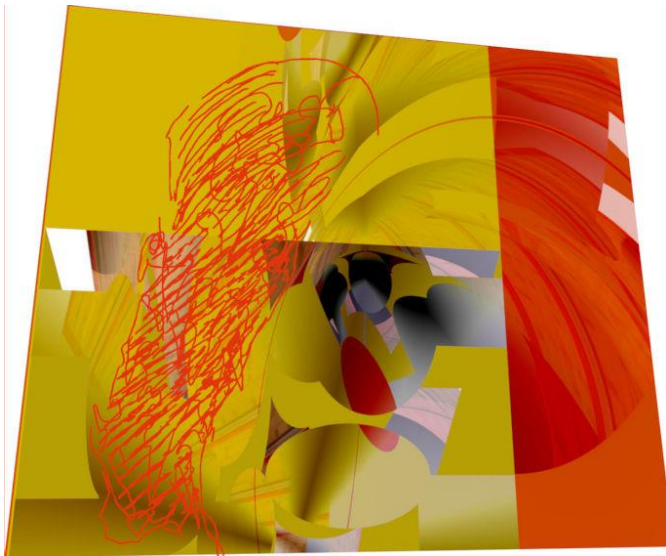
224i68



224i70



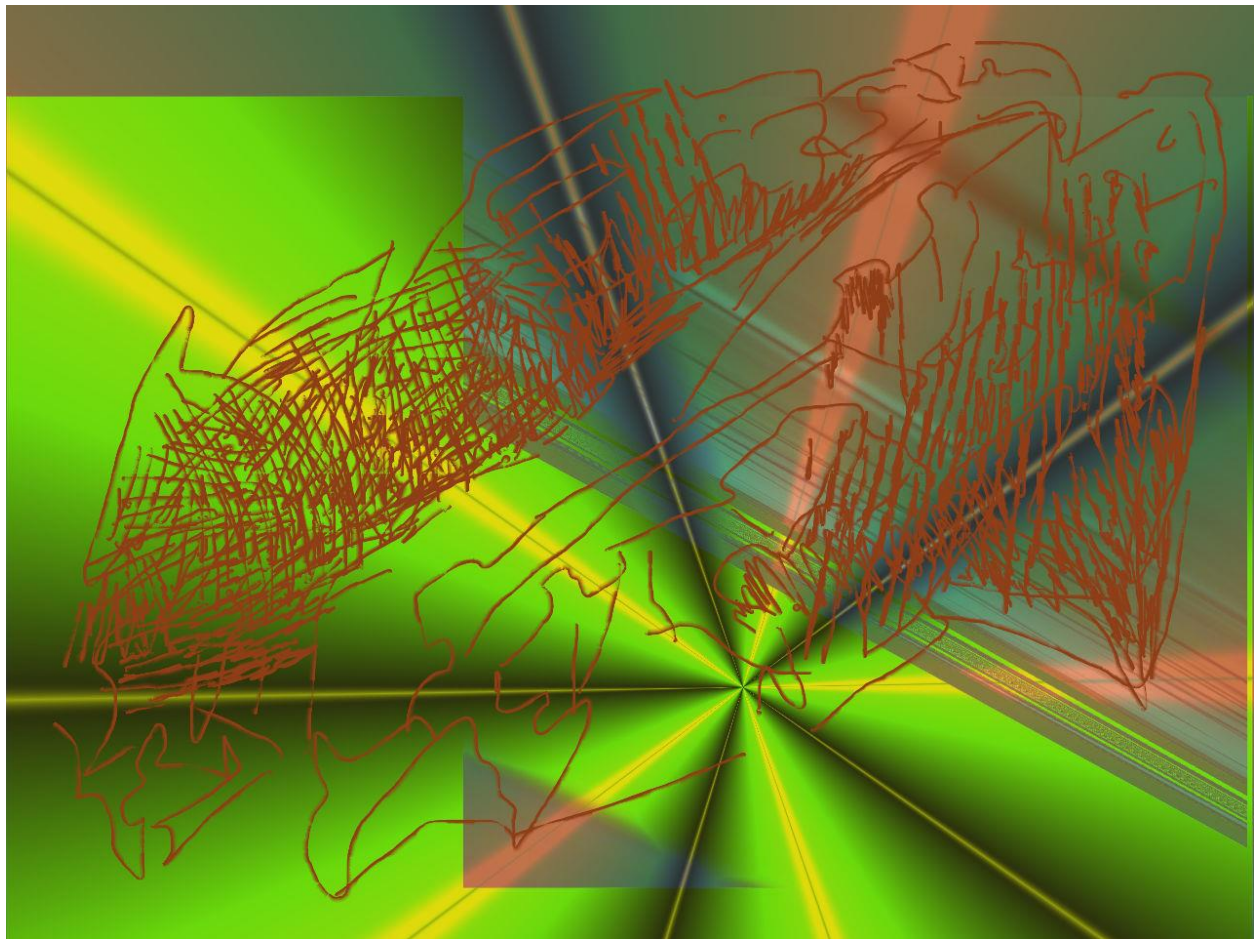
224j1



224j2



224j27



224j30

The Battle of Angiari (Ankara) : must be a rebus\ the composition is an anchor so to speak

Relating to the structure of an anchor as tilting to release which would appeal to Leonardo's sense of dynamics while the pinwheel motif symbolizes the Persian Magi inculcating their ancient source towards a generalized sense of knowledge (magi) which provoked the PreSocratics to their synthesis of Sanskrit drawing verbs as language prestidigitators to morphology meme and metamorphosis in the branching of thought to find in the ropes the spatial extension meeting categorical thinking

Match the Battle of Angiari (Ankara) to the Kitty Hawk photo

Kitty Hawk relating to Leonardo's flight efforts and Duchamp's Glass as enlisting the Kitty Hawk scissoring in relation to "peir"

The pinwheel of anchor and its latch to skew and shift can be compared and contrasted with

Foucault pendulum (the fluid matrix gives the latch a radius outside the physical mechanics origin)

Battle of Cascina coming at form from many directions outside the block

Angiari- hatch steady anchors the object itself in motion

Schoedlers cat like proof of God no god but God ie anything posited to speech has logical existence test the rhetoric of yes and no: as scientific...with exigisis and potential realized to state as alternate there fore the cat rather than in perception alive or dead stated as neither could better be stated as in a state of becoming and so my note on sychronisign clocks with cat to meet its age either in the box or outsid(e (thinking outside the box0...

Uru Ana and the Orangerie = impressionist paintings Monet waterlillies , sense of flux

Cezanne orange

Cezannes bathers mirror Cascaena Uru An orane

Anapuranha

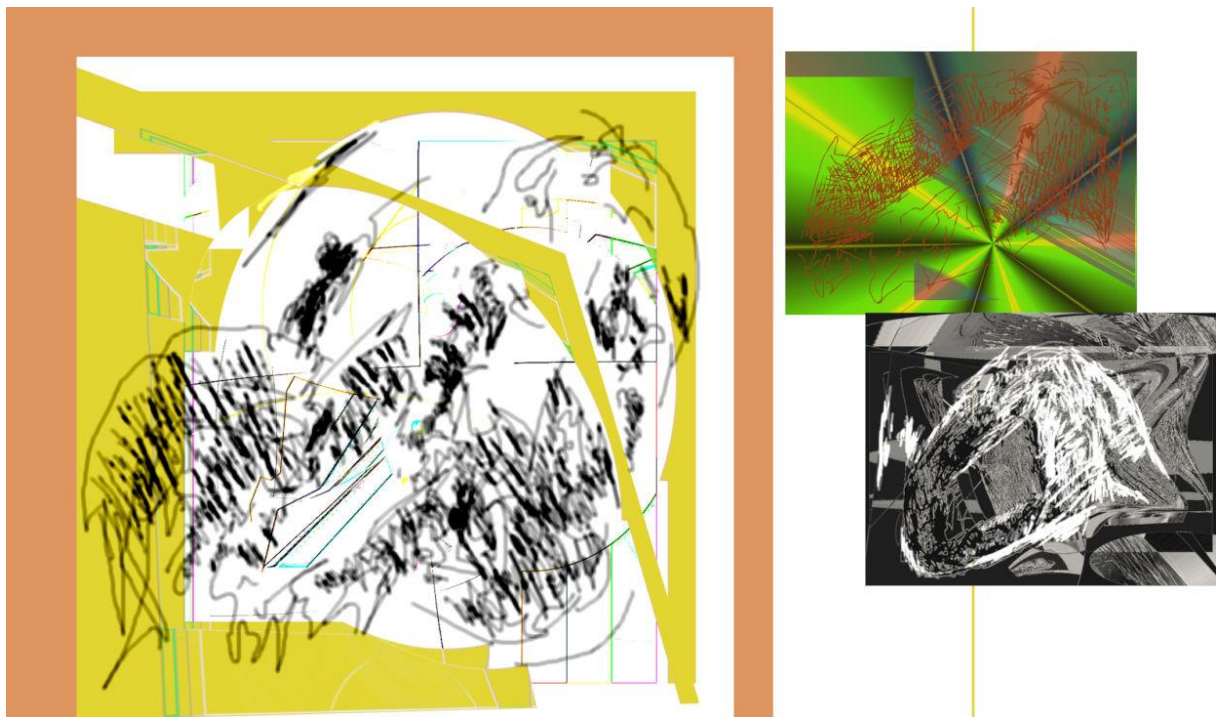
Pyros

Pyramid Louvre phaedurs-----ohaero photon

Phaeton

Rhebus of Angiari anchor rebooted and retooled

The battle of Angiari picture posed by Leonardo as drawing competition with Michelangelo's battle of Cascaena refers to Ankara as a source of civilization and the Persian Magi linked thereby to a generalized sense of knowledge – the Magi which in the picture stood as a kind of pinwheel and rhebus of anchor physics in which the latch which skews the rope also then twists in the matrix water a revolving which frees the anchor, the single direction of his hatching as a kind of stasis in the object which receives multiple directions of facing contrasting with Michelangelo's mode of coming at the object with a multitude of hatch directions... the release mechanism compares with the pendulum apparatus of a Foucault pendulum which likewise receives many directions and symbolizes a reception of earth to universe influences which are embedded beyond what we can know so that like the Shoenberg's cat example knowledge in mind is in limbo to event if seen in the scientism rhetoric of is or is not, or then again that flux could describe knowing not as yes or know but itself in flux.



224j33

Rhebus of Angiari rebooting and retooling the anchor to Ankara

Drawing on the Topological Nuances of a Rhebus

Thematics...

Occulist Witness form= mannerist hatch to wheel

Make a rosetta stone of PIE Sanskrit Greek

Urua Ana abho abhor agnes skhar

Ur Alaheia Tethus Pei

Anapuranha leche , savayana

Faucault pendulu and Angiari anchor ankarha

Ahguong---

Sites and srates of Cythera ani cythera

Mechanical ballet rhabdomancy

Kitty hawk scesis onamattun

Scesis onamatuom and Sanskrit drawing verbs

Terpo Greek goddess of Dance education, amusement -amused muse

Harpsichord sound box

Kitty hawk chimera in camera

Van Leyden bow and lyre bolero sound box -print

Phusics sound sight site Pawawhei

Faucault/Faucaul: pendulum Civilization and Madness, Civilizaion and it Discontents -Caitalism and Schizophrenia: aura awra oral bow lyre bolero petit objet a (autero other)

Eroticism: idea of being charged....

Faucault to Faucauld as petit objet a

Heraclitus speaks of soul as “fated necessity”

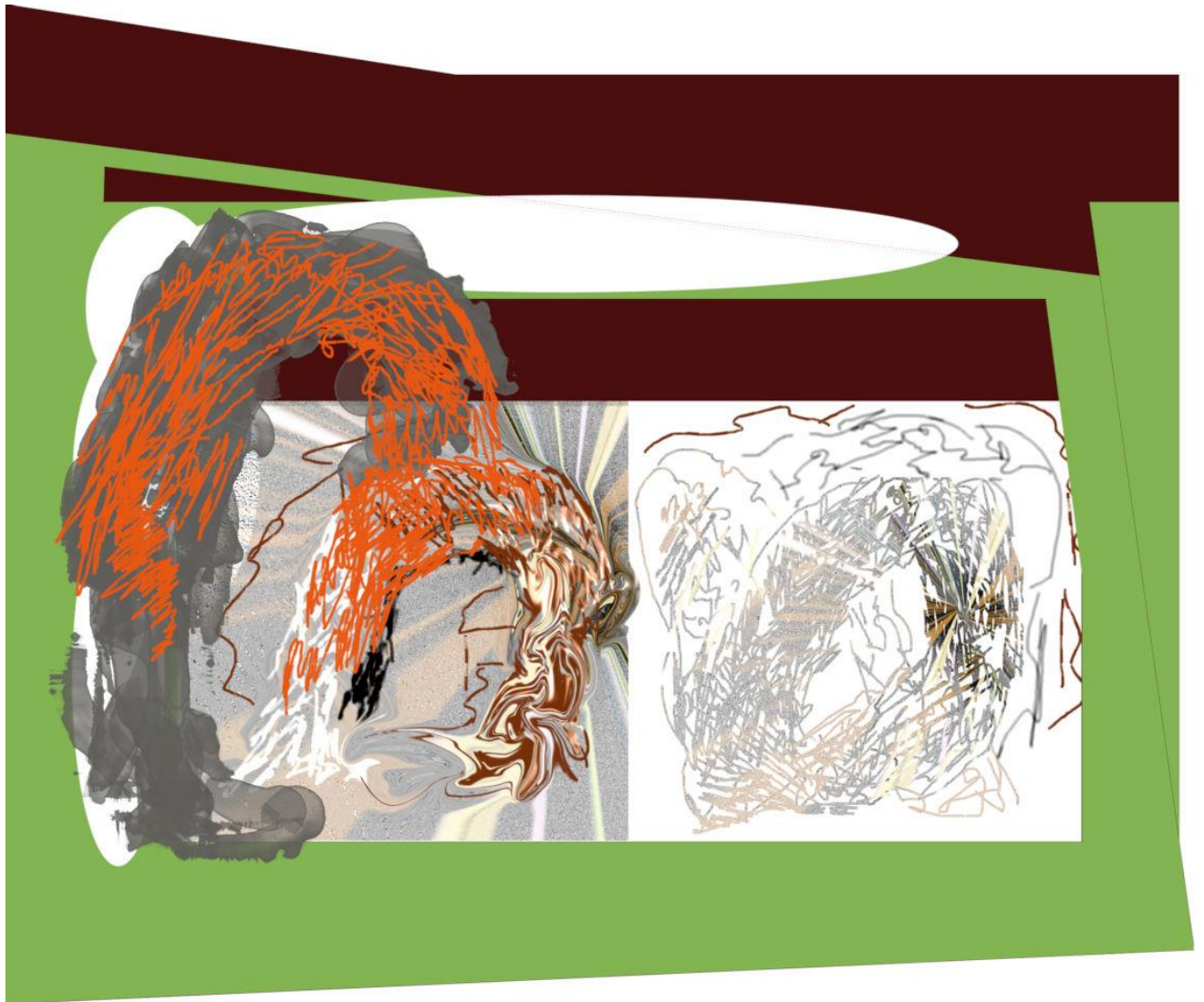
I see: (approaching from angles “The conditions of experience are simultaneously the conditions of the objects experience “from shall we say the Objet d’art as a diversion)...experience teaches that desire is greater than need and physics has it that space teaches objects to bend and objects teach space to bend.. the matheme seems:

Object/space/: need/desire

Spatial extension

In implicit tension here between the the scientism of something is or is not, (as a rhetorical thread and so called matrixial threads or objet links mean rhetorical modes as tropes to conditions of spatial expansion generated from near experience as somatic towards the far space in sublimative mood that ranges then the virtuality of ideas on ideas and the somatic become distinctly the semiotic through the realization of spatial extension’ – the bending of space and object are the same as desire which cannot be met because of the need. So while the link of somatic to semiotic seems intact it is also true that as Heraclitus says “the soul is different than the body and always flowing” (yet for these same reasons we see what seems to be an opposite statement giving the equivalent truth)....

At any rate I redeem in particular the idea of “spatial extension”...

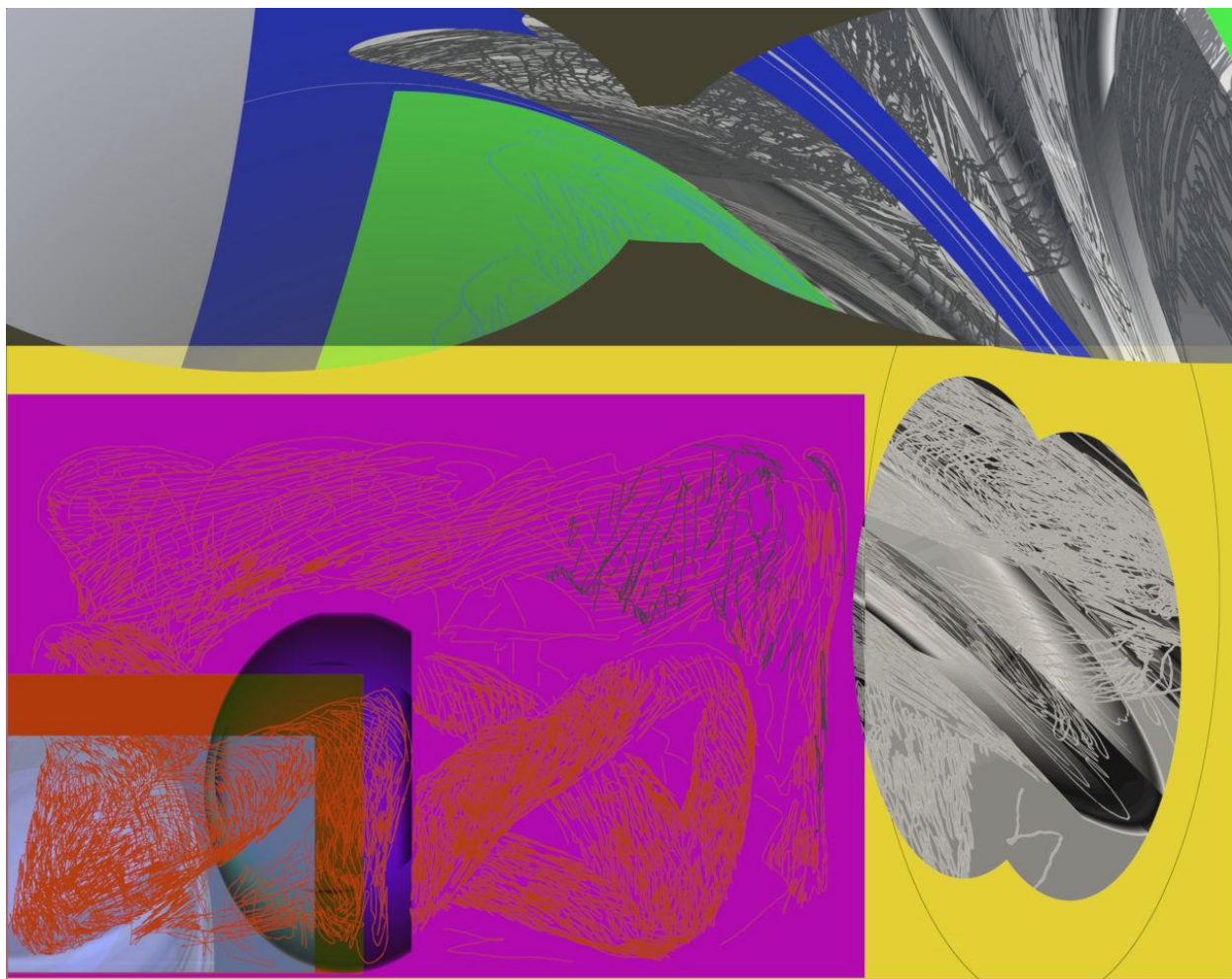


223k4



224k5

The prosodic structure of Giotto's marking tropes to the spinning bundle or skein and differs from from Durum's parallel structures. Raphael marked parallelism to an echo of the barrel vault but also diverting this to the skein held to a minor chord of the the most oblique angles which then easily transfer into each other)particularly in the drawing mode of his paint application) The sensation of the near at hand such as inhabits the prosodic development of language echoes childhood developmental reflexes which in responding to the near environment find the conditions of spatial extension which inhabit the to come tropes of language thus from matrixial strings as psychology puts it matrixial links mean tropes, and the objet a or endless potential of language to understanding are a kind of visual verbal esperanto and this trope is apt as a morpheme of Proto Indo European making quality of language transferred to the multitude of Sanskrit verbs for drawing which condition the morphemes we make via the Greek response to composing categorical thinking upon simplifying tropes (trope meaning both to turn, become and chord, interlace).morpheme PIE/Sanskrit/Greek...(a Saussurian overture- in Proust this overture is an Albertine window...) I had a program-no longer operable which gave 4th dimension forms in 2 dimensional cross section, the advanced braiding of a surface as in Carragagio helps to foretell the advancing of a reversing dimension and in this drawing having found a software argument that helps reverse, and another which finds a voyaging of the computer loop I have made a kind of compound trope of all these events...



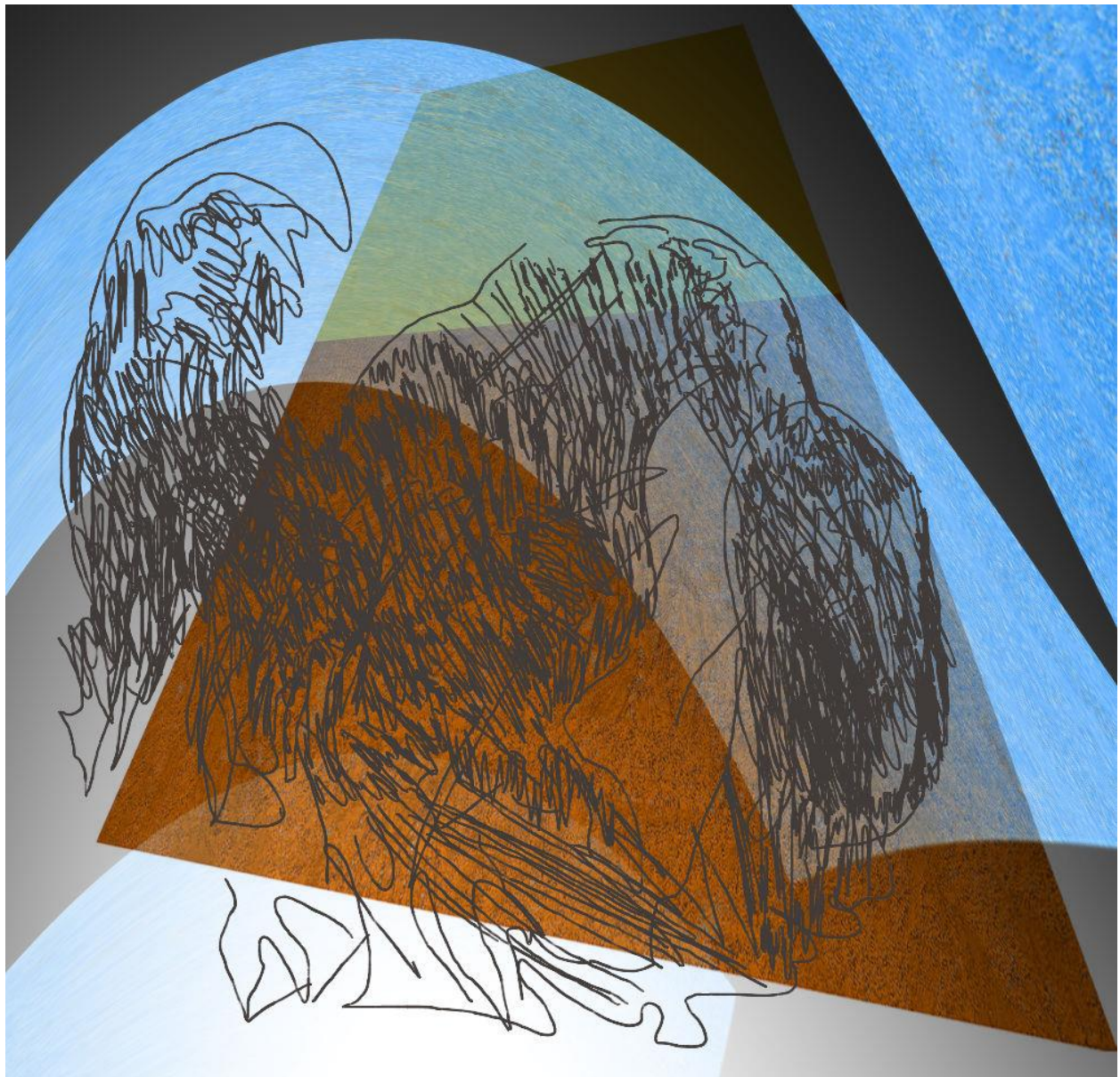
224113



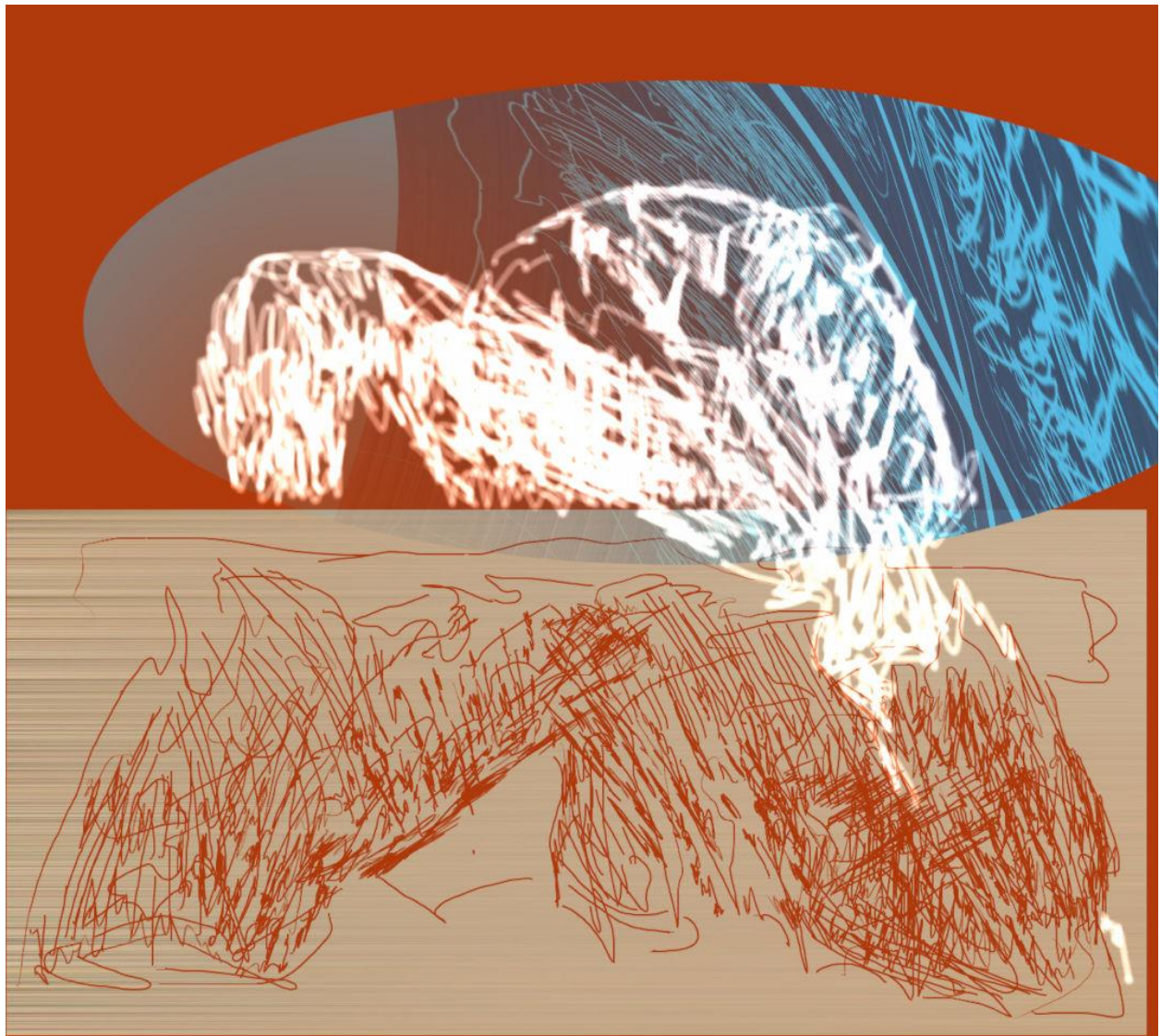
224|20



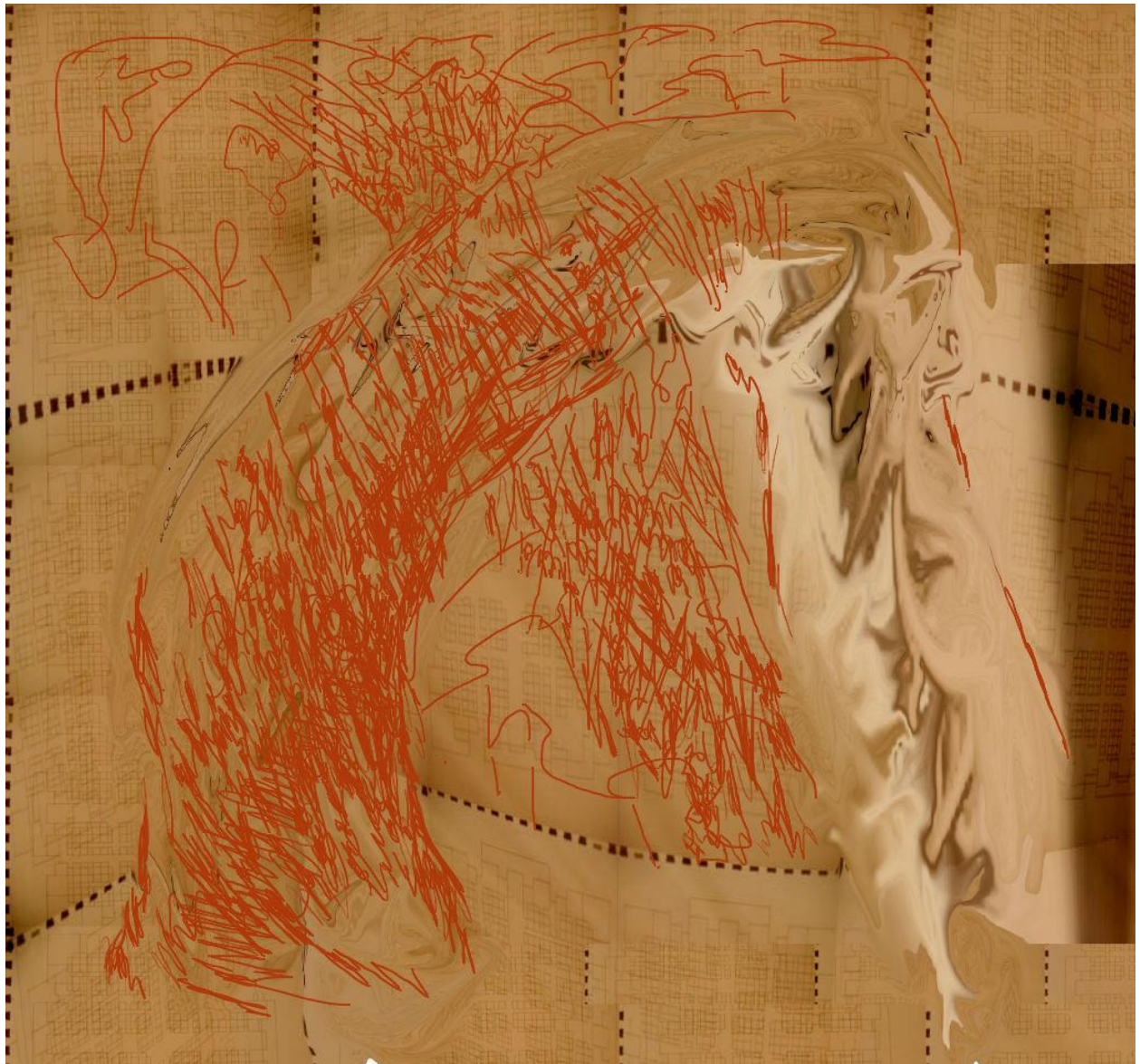
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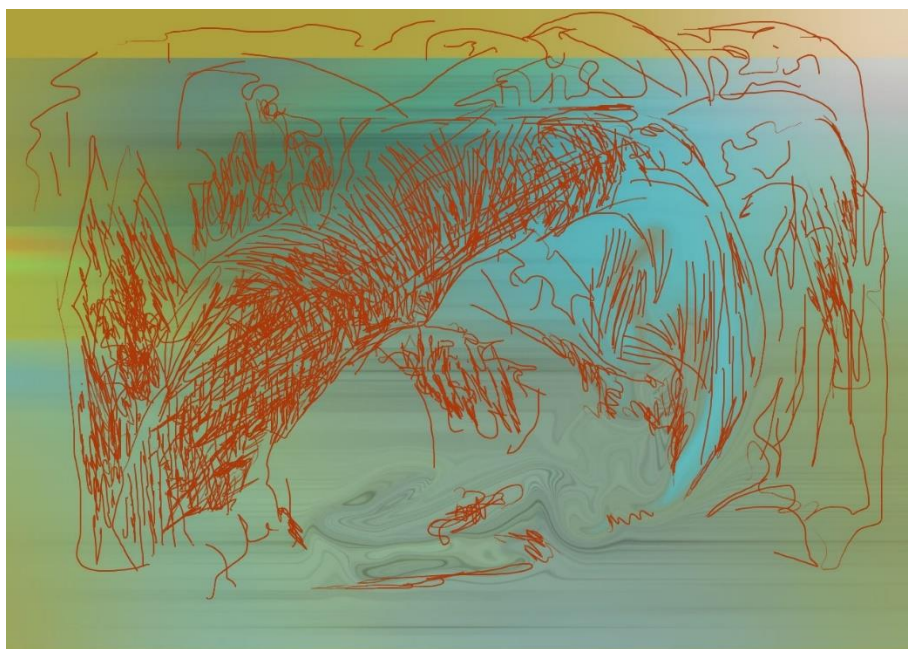
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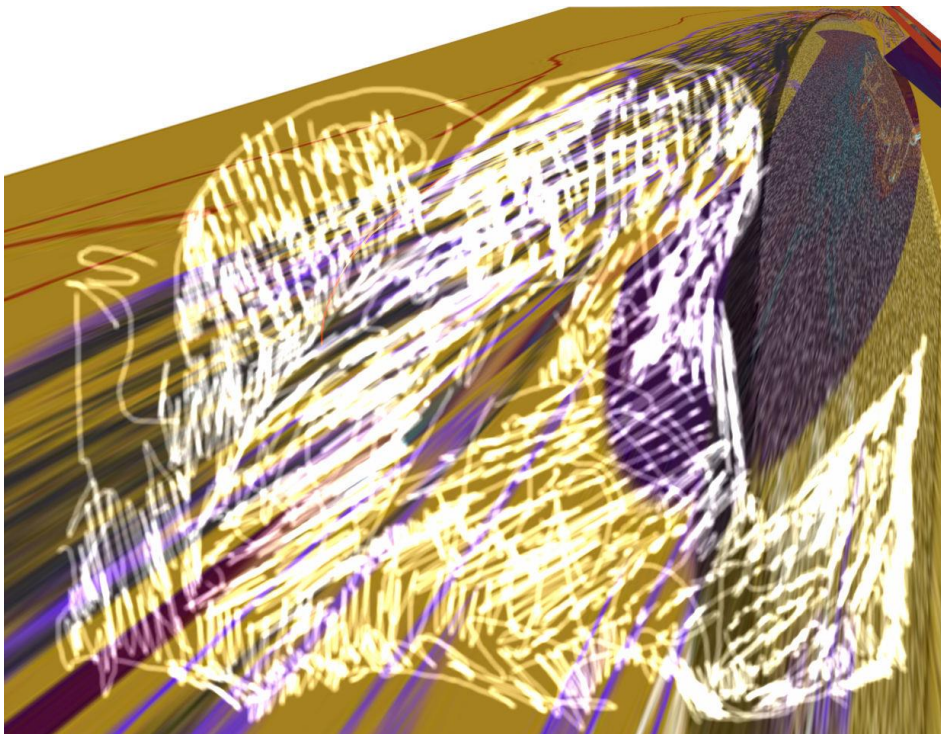
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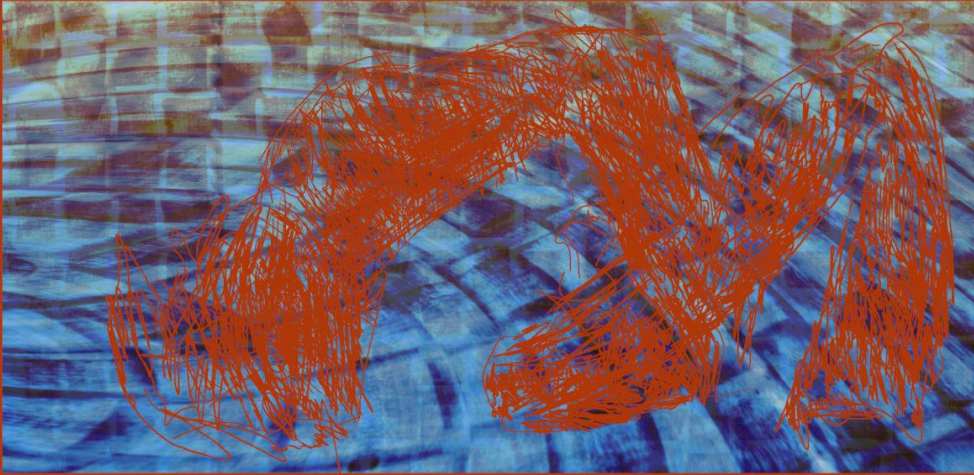
22417



22416



22414



22413



22412



22411

Heraclitus verbs – fragment 1

Diageumai : set forth- gnome gnomon that by which things are know carpetnes square or sundial in Melanchoia carpenters square and rainbow

Sanskrit Anayuranha -drawing in net

R. Serra as poet turned sculptor began career w. list of words with sculptural emphasis for example his name could be compared to “serrate”The art list is an important Conceptual tool and it occurs to me to compare the list of Sanskrit drawing verbs with the transliteration Heraclitus makes of them

The first one here is as above

Scesis onatum- omit the verb, = list and includes praegans constructio or nouns which have the character of verb such as net (to net)





224L20



224L21



224L22

Apeirori

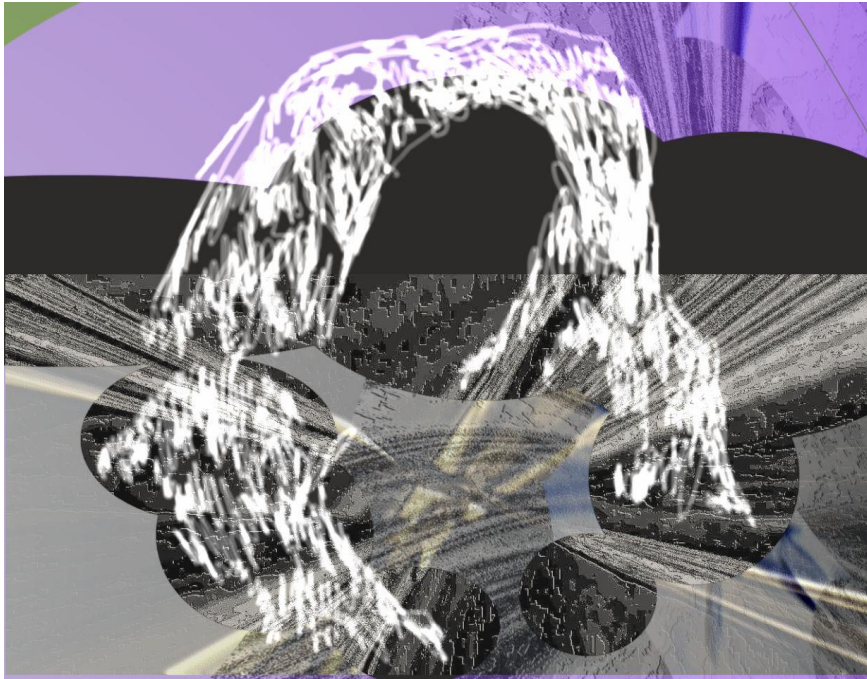
Fragment 2

Means lacking in experience yet Apeiron means essentially Gstalt or potetntial, the two sides of the coin then being the unknown as belonging to potential odr ignorance. In Kant the echo is “apriori”

I also relate this to the Sanskrit anapuranha or cast net...

Heraclitean transliteration of Sanskrit drawing verbs

Fragment 2 martyre- witness amuranha, to gather or infer(as in summarize) ie apuranha the net effect or appearance and the summary of cognition -recognition.



224L25



224L26

Heraclitus 3d transliteration Sanskrit drawing verbs

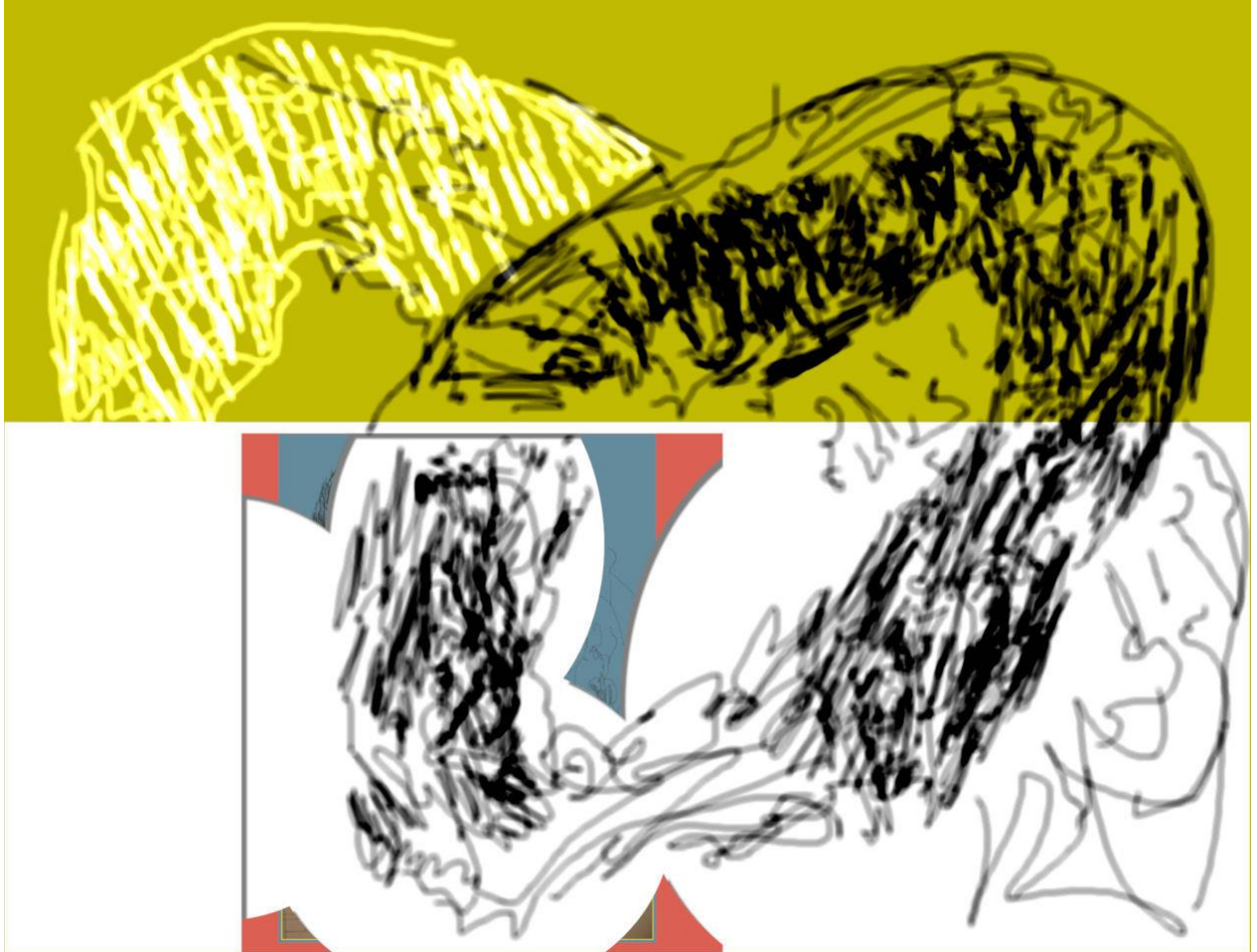
Xynos shared- synchronous knowing(as in “sign”) relate to savayanah or drawing with left hand ie the one hand knows the other “mende’ on the one hand....(mend the net)



224L27

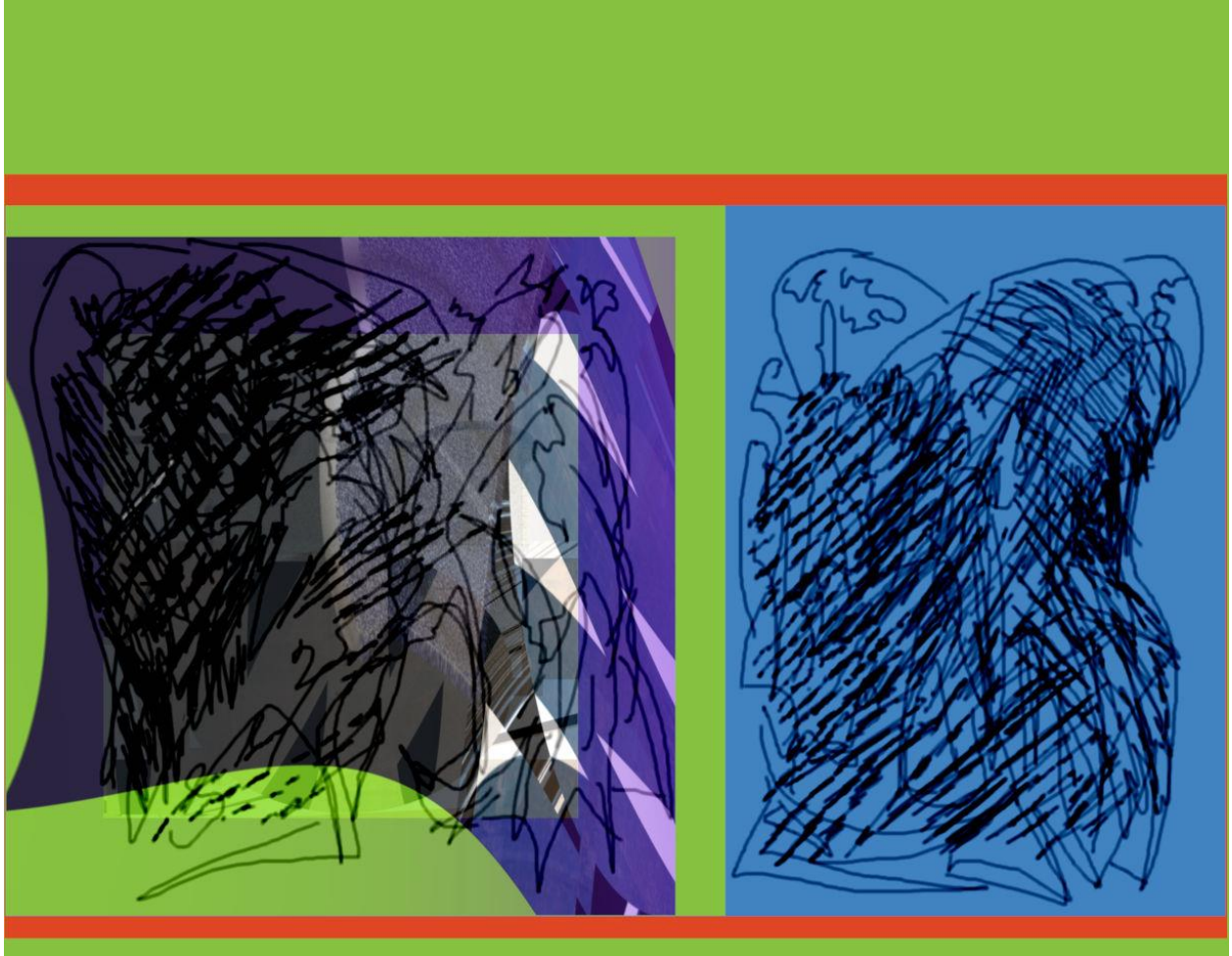
Heraclitean transliteration Sanskrit drawing verbs 4

Ekourosein relates ekei that which is-being as encounter (kouros figure)-stand ground: legein kryptoi that which is hidden, leggien eikei that which arrives cognates of Sanskrit Leckhe -draw-wakefulness root of "luck"(In Waiting for Godot Lucky ranges various activities-tying shoe- sleeping in ditch as the drawn out nature of fate/luck/chance/fortune...



Heracliean Transcription of Sanskrit drawing verbs 5

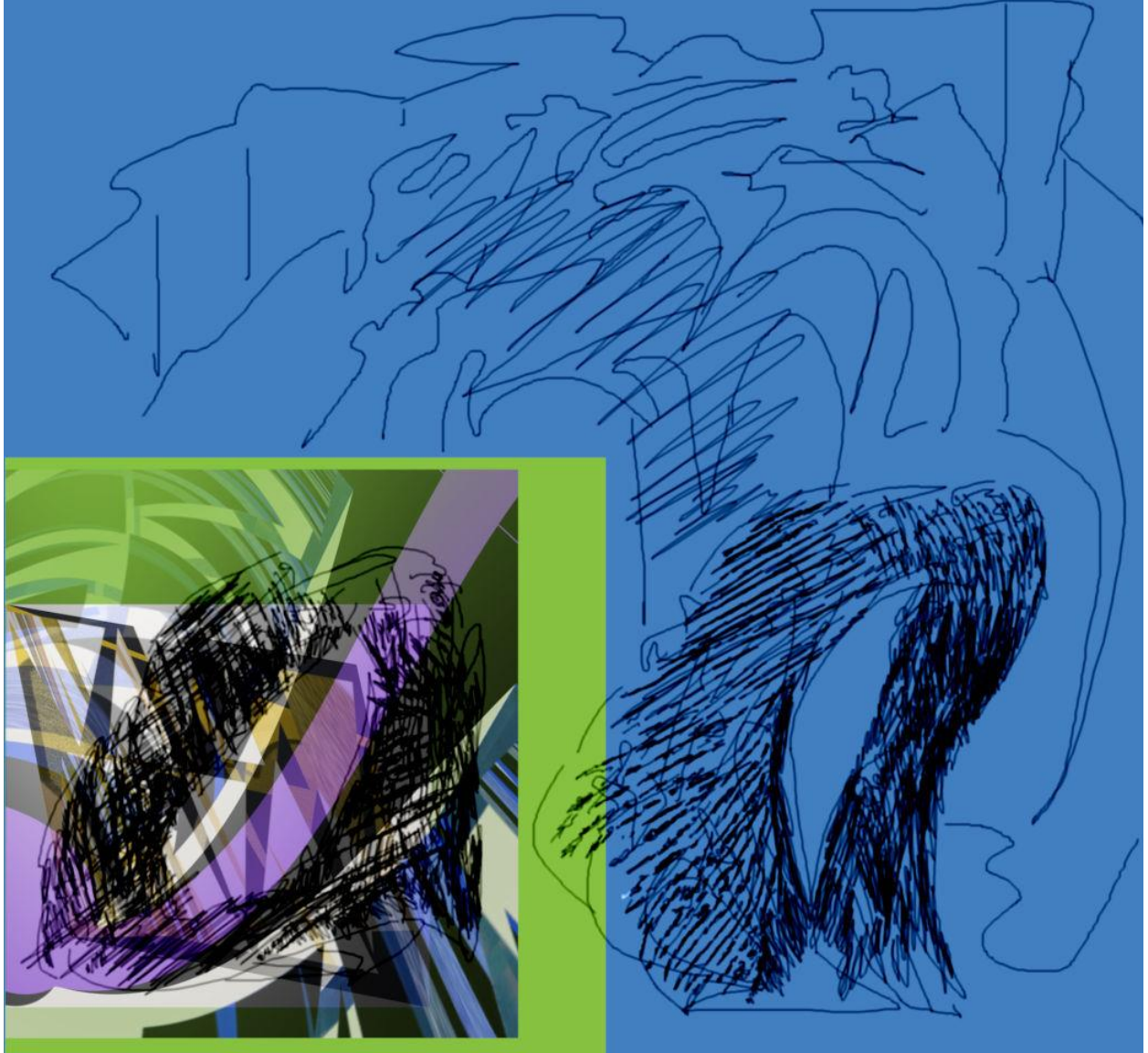
The Sanskrit Karsin or draw along conditions Heraclitus's use of diekoutai, or encounter, karsin also involved with sana or drawing many directions...thus the words also in Greek ekousatos, -hear takes in those threads of manifold



224|34

Heraclean Transcription of o Sanskrit Drawing verbs 6

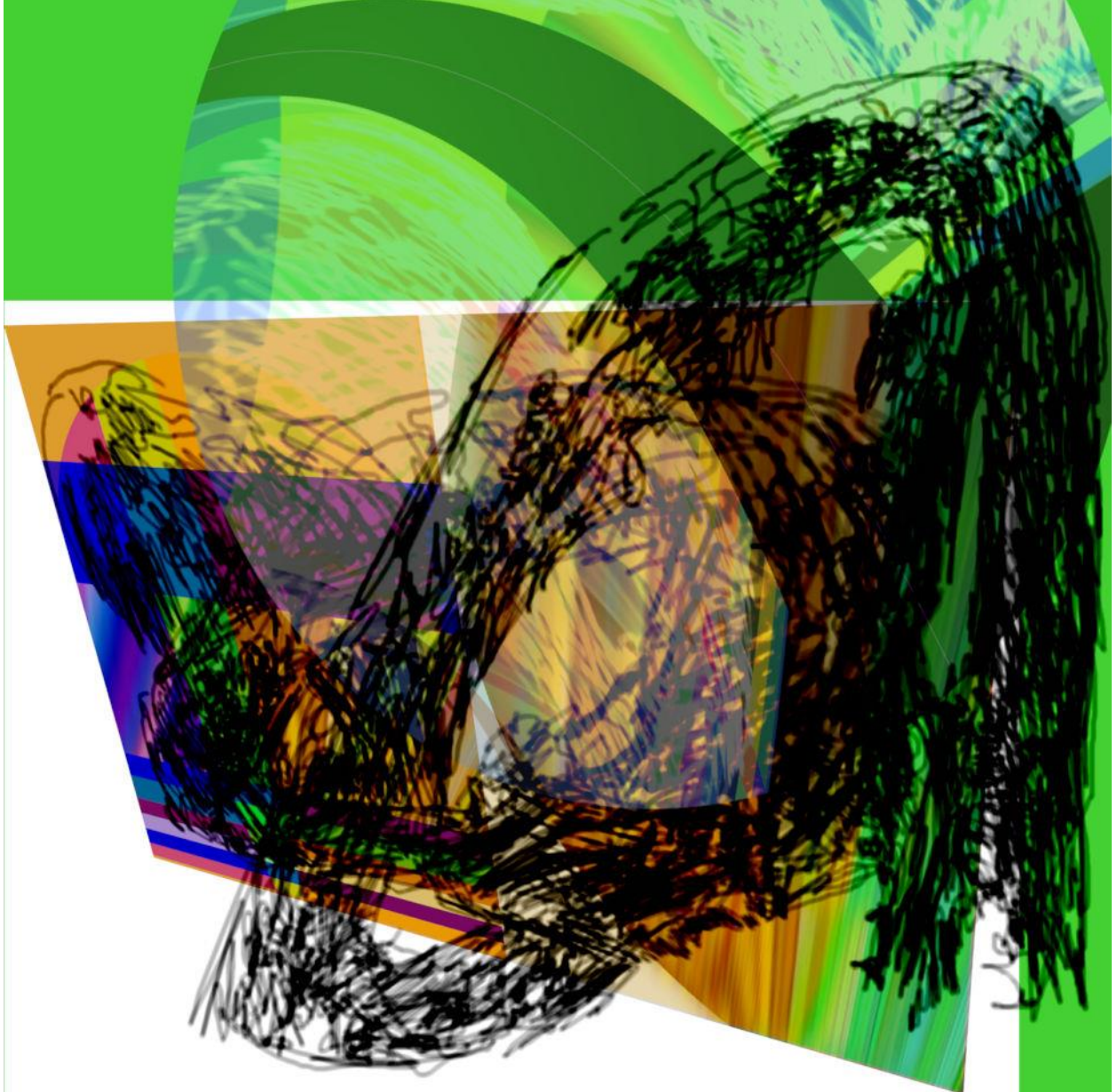
Egregregious is a word which like tint has reversed its meaning over time- tint originally meaning to displace- bleach color but via sense of contrast come to mean its associaton, egregious in antiquity meant excellent, appealing , rather than shocking, in Heraclituus egreiorasein means waking, conscious, anticipating, - the Sanskrit origin drawing verb take to be Grahana (as in holy grail) which means to draw up, take notice, bodily inflection of awareness...



224m3

Heraclitean Transcripton 7

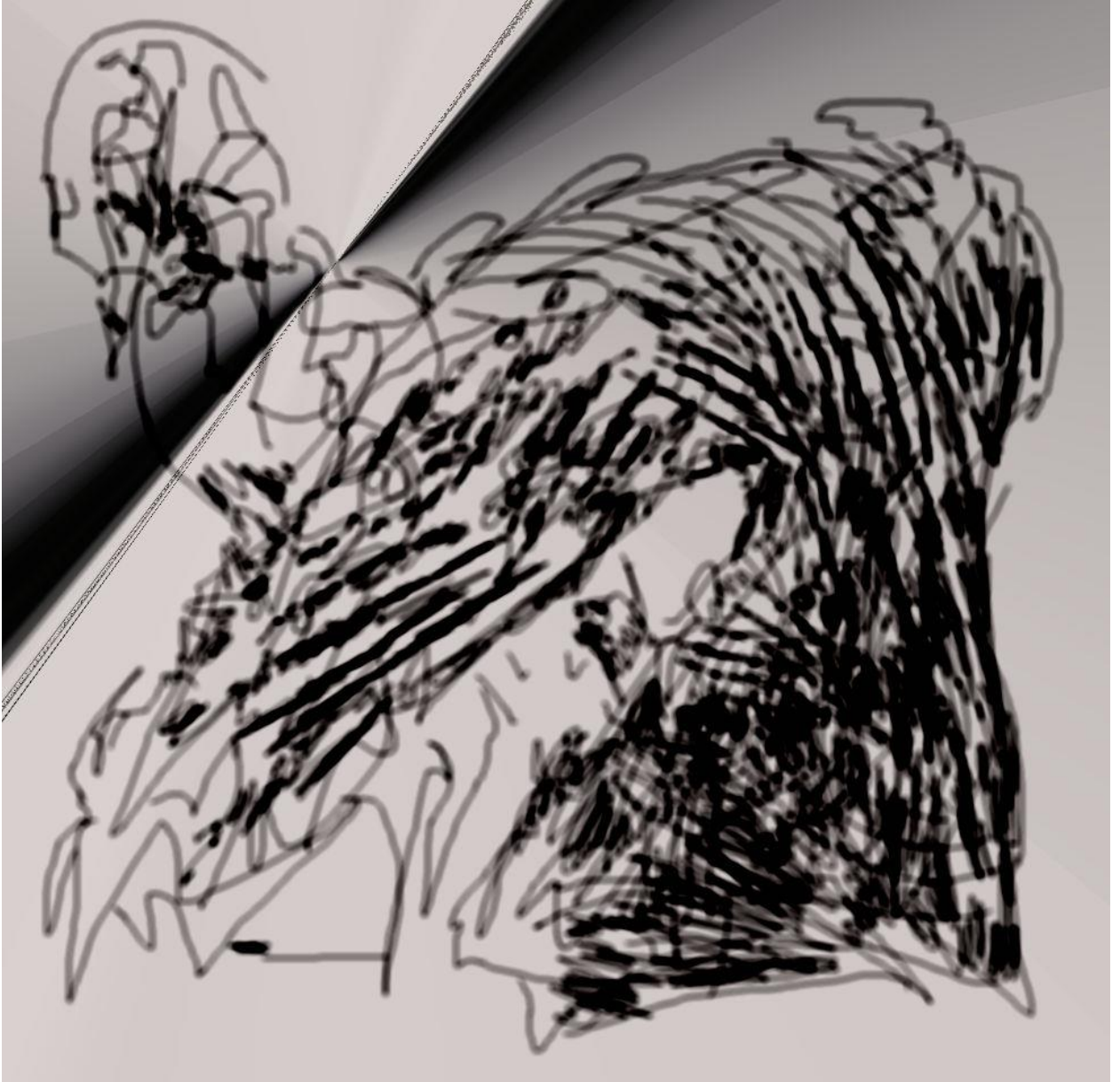
Azeureta expect(assured) asw (aseau)- gromets of fate... from Ustr or bull drawing plow in Sanskrit (Ulster) ... colore azure also indicate aura or Greek word for currency, immediacy....



Heraclitean transcription of Sanskrit Drawing Verbs 8

Menon- of things to be diizomenoi- many things to be- many ways= to seek- seeker

Sanskrit Samayamana- draw in- generalize



224m5

Intro for Adademia.edu

Texts-zoom to page....

Expressible Universals

These books are a sculpturotectural stream of consciousness in which the source of that idea is traced in relation to the idea of the end of history sourced from Ankhara the ProtoEuropean threshold, then Sanskrit, the origin of multitude of drawing-verbs and finally Greek a synthesis in trope. These notes are very journalistic within the asides of the drawing research and one encounters here a kind of rambling through topological nuances rather than a direct thematic unfolding. It is the immersive experience of a realm in drawing that envisions a kind of visual Esperanto.. within the abeyance of drawing as work within a playground of associations. The End of history paradigm is consistently a reference to Duchamps Large Glass in which I find he takes object notes from the Kitty Hawk Flight of fashion of reference to Apeiron the trope of airplane or beginning of flight as end of history.

Immersive journal tracing an end of history visual rhetoric from Ankhara to the Large Glass in personal allegories of cyber drawing thematics

https://www.academia.edu/39602777/DIASKHARA_5_Foucoults_Fulcrum_Anew_and_Ancilla

These works trace the stream of consciousness as mirroring its object in the thematic development of personal and broad aesthetic histories and experience of currency

Like



224m7

And to Drawing Center

Immersive notes objectified to a thematic

Appeiron Airplan

Ad End Game

Albertine Window

4thdim interplay

Ankhara anchor to Aghung

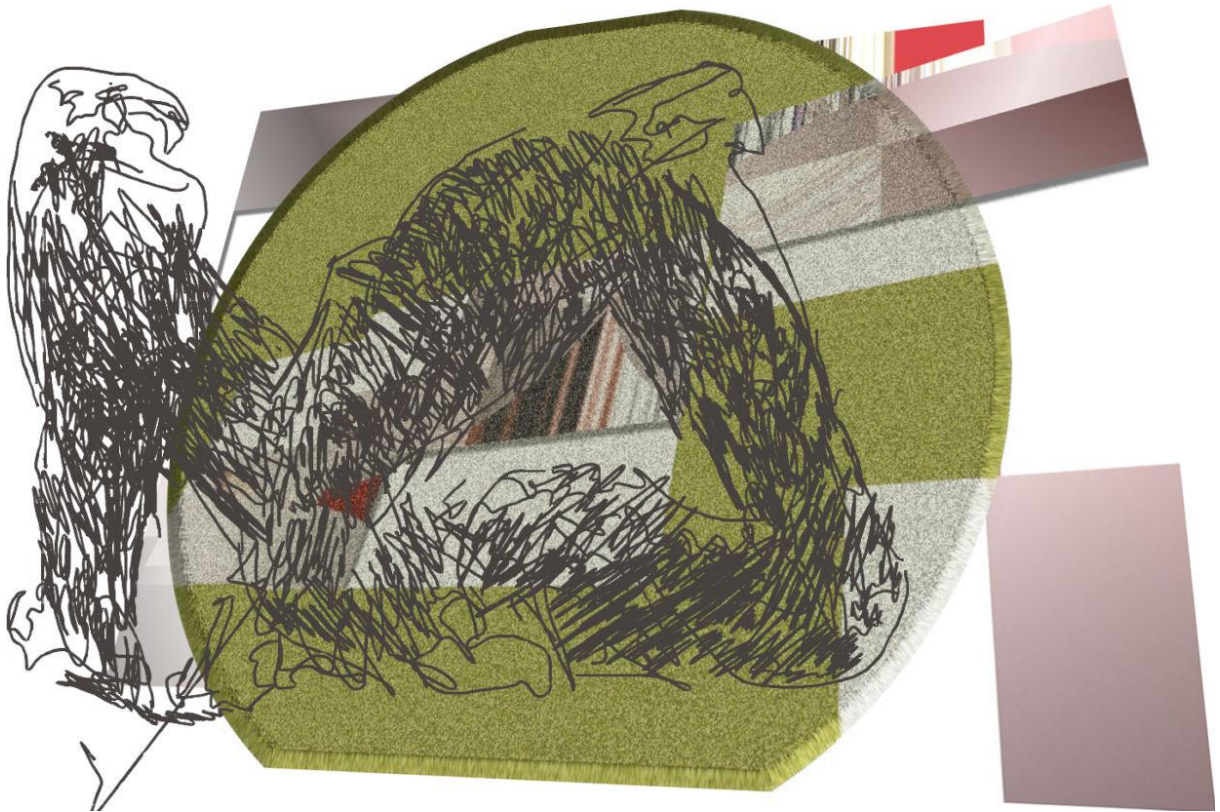
The drwwing comes forth to its own event through an immersivness fo drawing in metalevels
considered to a return to drawing towards a sculptrotectral notebook

Visual Esperanto in the odd distances and dissonances of this worlds identifications and memory to
potentials from potentials towards potentials.

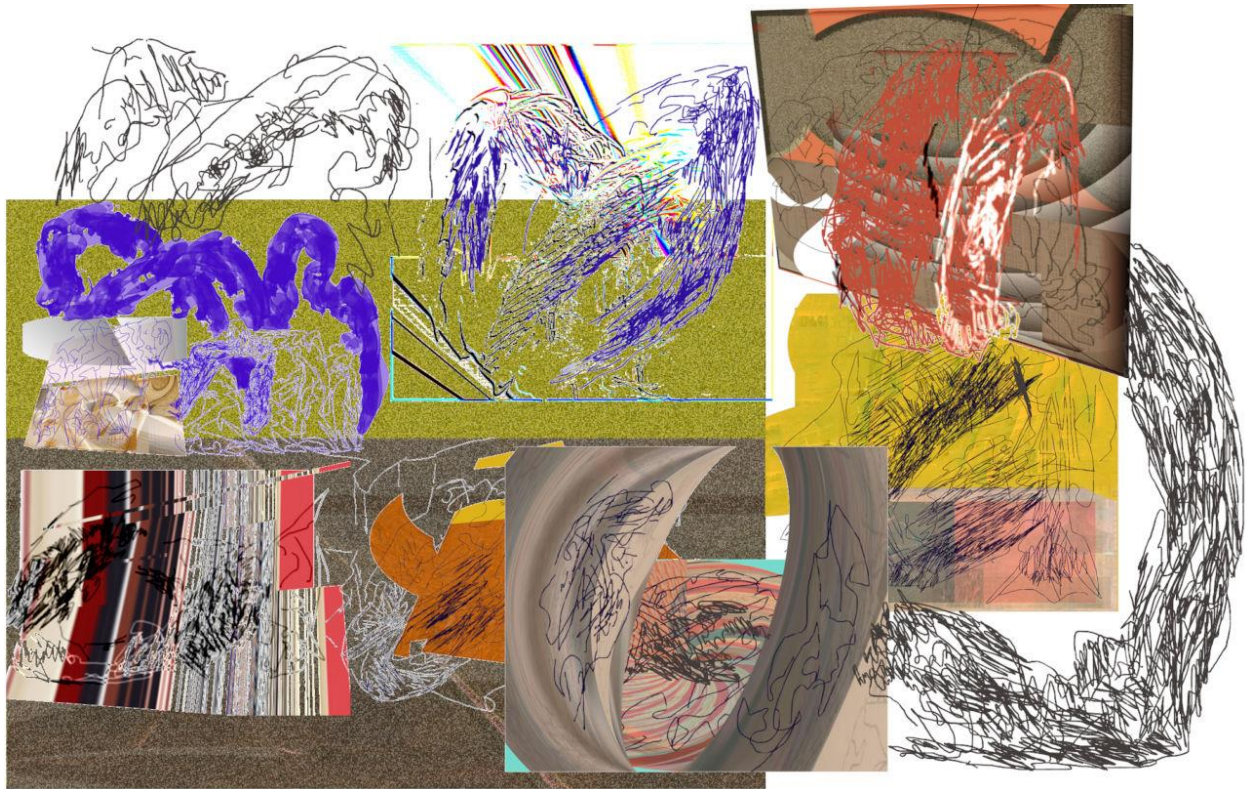


224m8

Expressible Universals



224m9



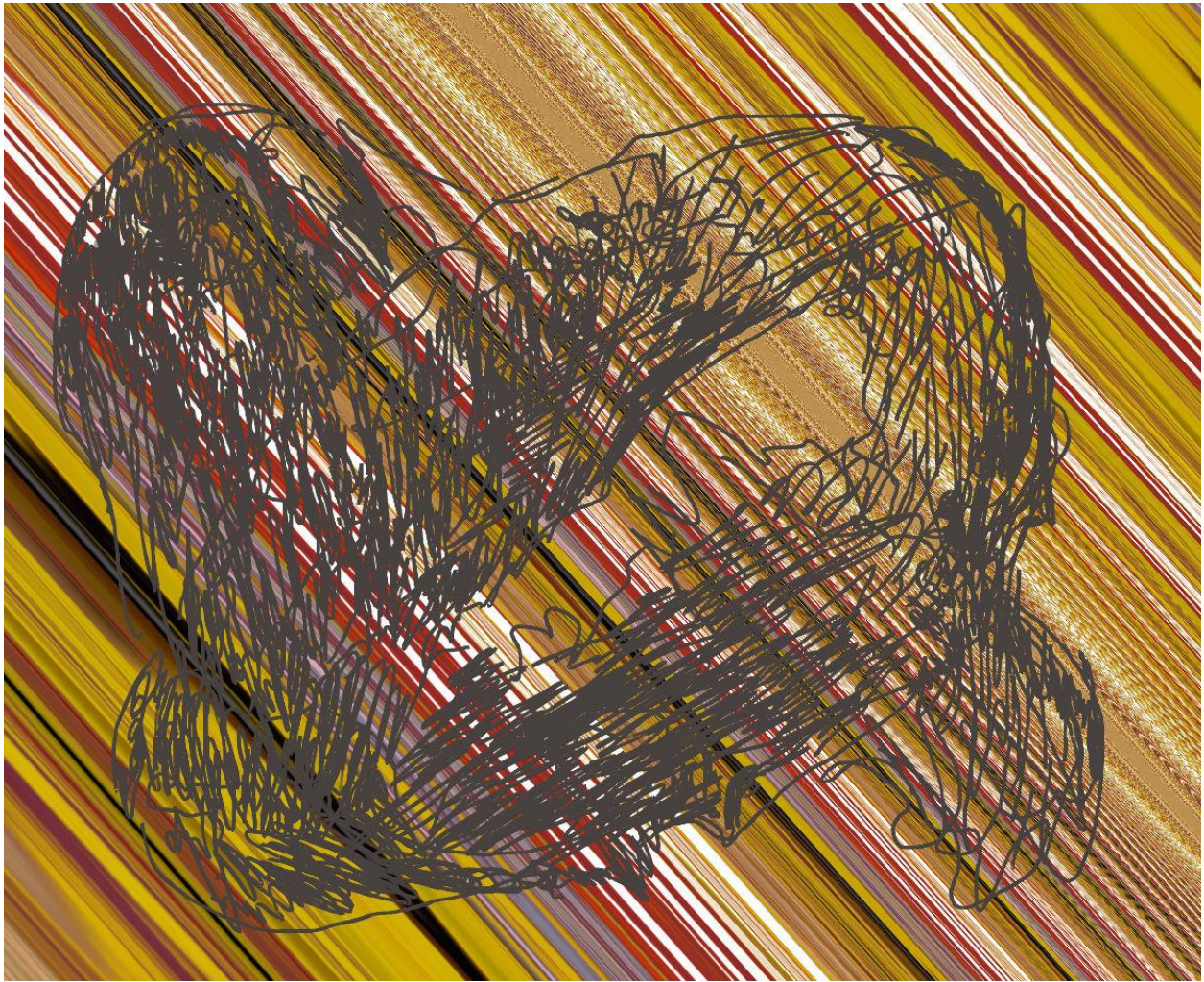
224m14



214m10



214m13



214m12

DRN Notes

Drawing (vision) is transitive

Form becomes movement

Movement becomes form

Plus Conceptual and Immersive clause – conditions of experience are simultaneously the conditions of the objects of experience In ri- Circa Remm

Running, taichi, bicycle jump rope

Scesin onatum- list of pragenas construction

Sanscritpt drawing vers

Thematic of morphology-topological arrows

Bow and lyre, the bow physical moment the lyre is mental

The river: Tethys, Alethiea,

Dyonesian realm o fmuses

Herpsichore

Dance, education, amusement

Cythera- mechanical Ballet

Ankara source Uru Ana

Stelllae- Skhar

Sanskrit Pie Greek Morpheme Sausseriean verbal visual Esperanto

Paradigm the Glass

Apeiron-airplane beginning of flight-end of Histor

loci the riddle

Flux and conservation: trope(equivalencies)

Draughts- metapesantai

Project Forms (expressible universals)

Project forms are:

Illustrating Green Box

Mechanical Ballet and Apeiron: Cythera and Flus

Pei parsed

And Uru Ana of

Ankara, anchor, Angkor Wat, Guandara, Guan yin, Aghung

And battle of Anghiari

Gates of Hell- Dance-Aghung

Sound box, Perspective frame and terministic frames

Lucas, Durur, Duchamp

Xruesis and transubstantiation/ dry points of Heraclitus

Heraclitus transliterations of Sanskrit

Texts

Green Box

Green notes Bal

Husserl Philosophica Univeralis

Smithson

Heraclius

Leja

Cronan

Bal

FW

Hersey

Vidler

18c dictionar

Hesse Drawing

Lacan

Projects

Cythera

And unbuilt waterways of world

Illustrating Green Boxx

Ad End Game

Albertine Window

Kosoudth chair revised

18c dictionary

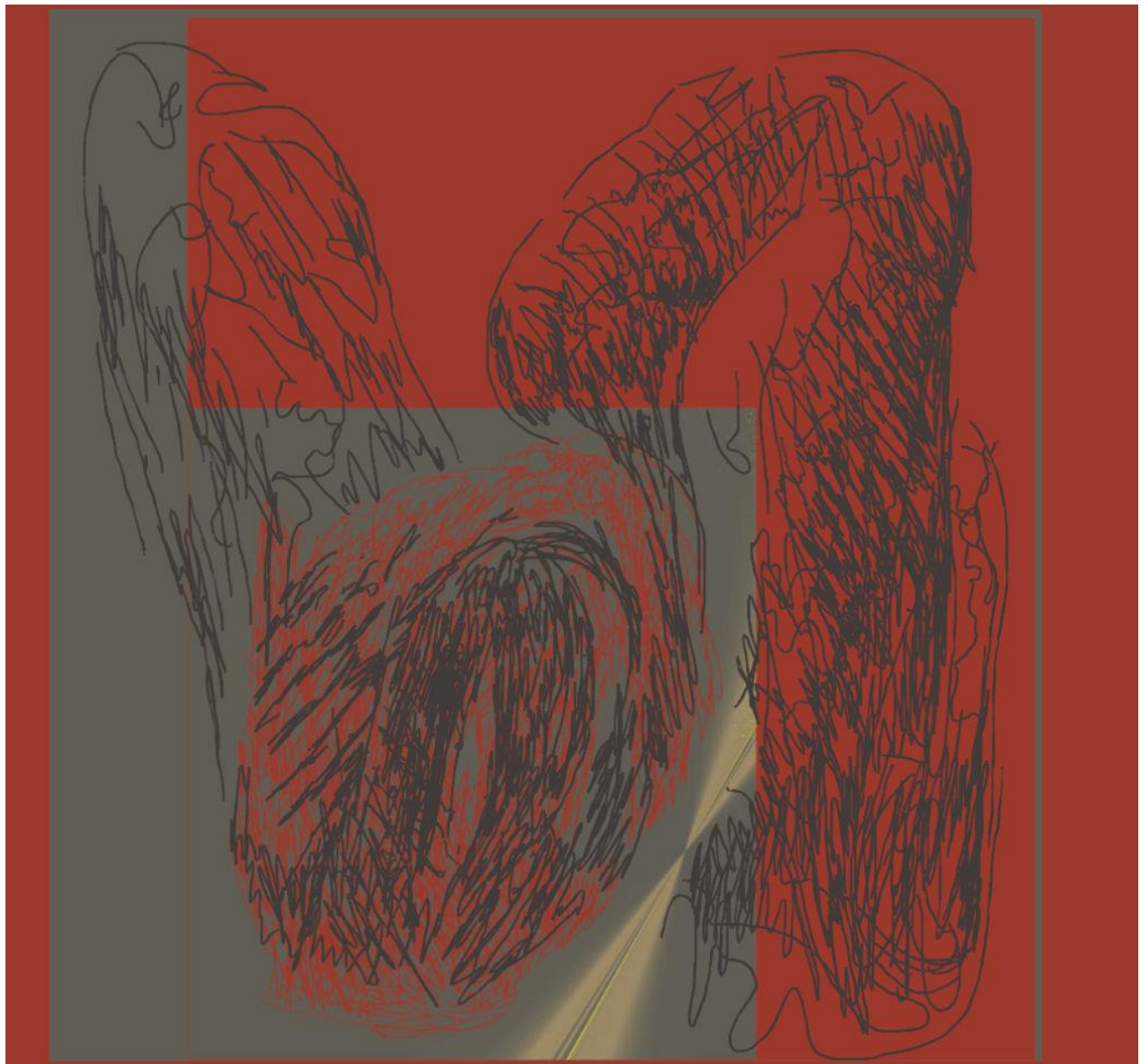
Trunklines of visual verbal Esperanto trimarine matheme

Topological nuances

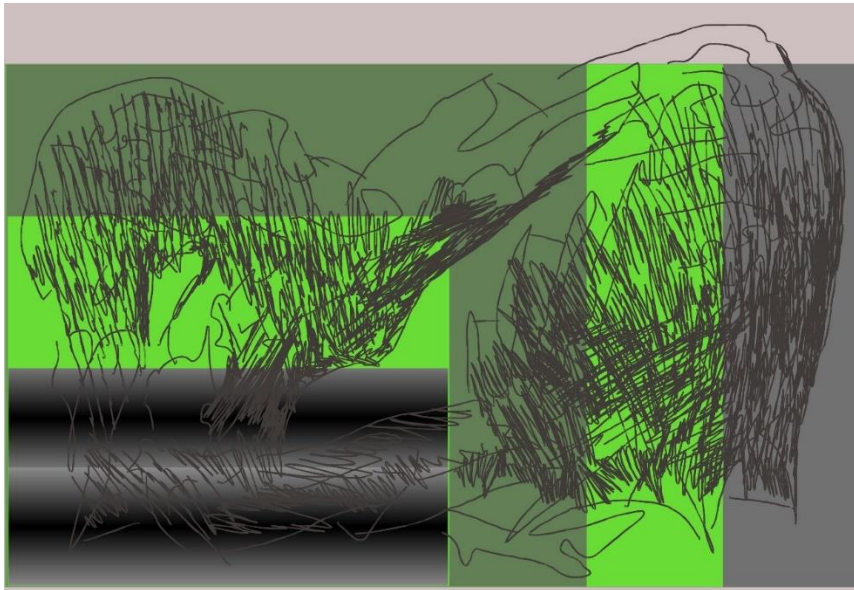
4th dim and Shcoedler's cat.

Traces of the rhabdomancy of the stylus (post traumatic)

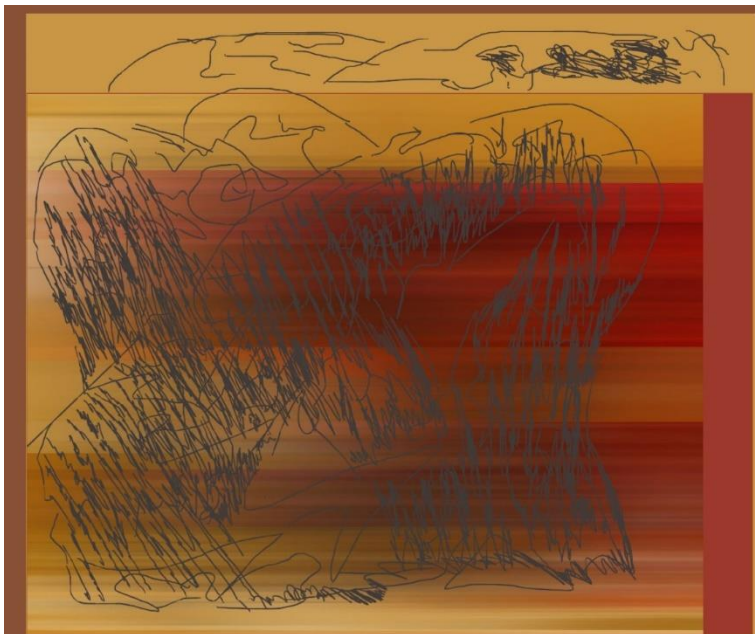
But allow me to disturb your image that mechanical ballet (that which) some do and others only talk about... (distressed heart of stone...)



224m15

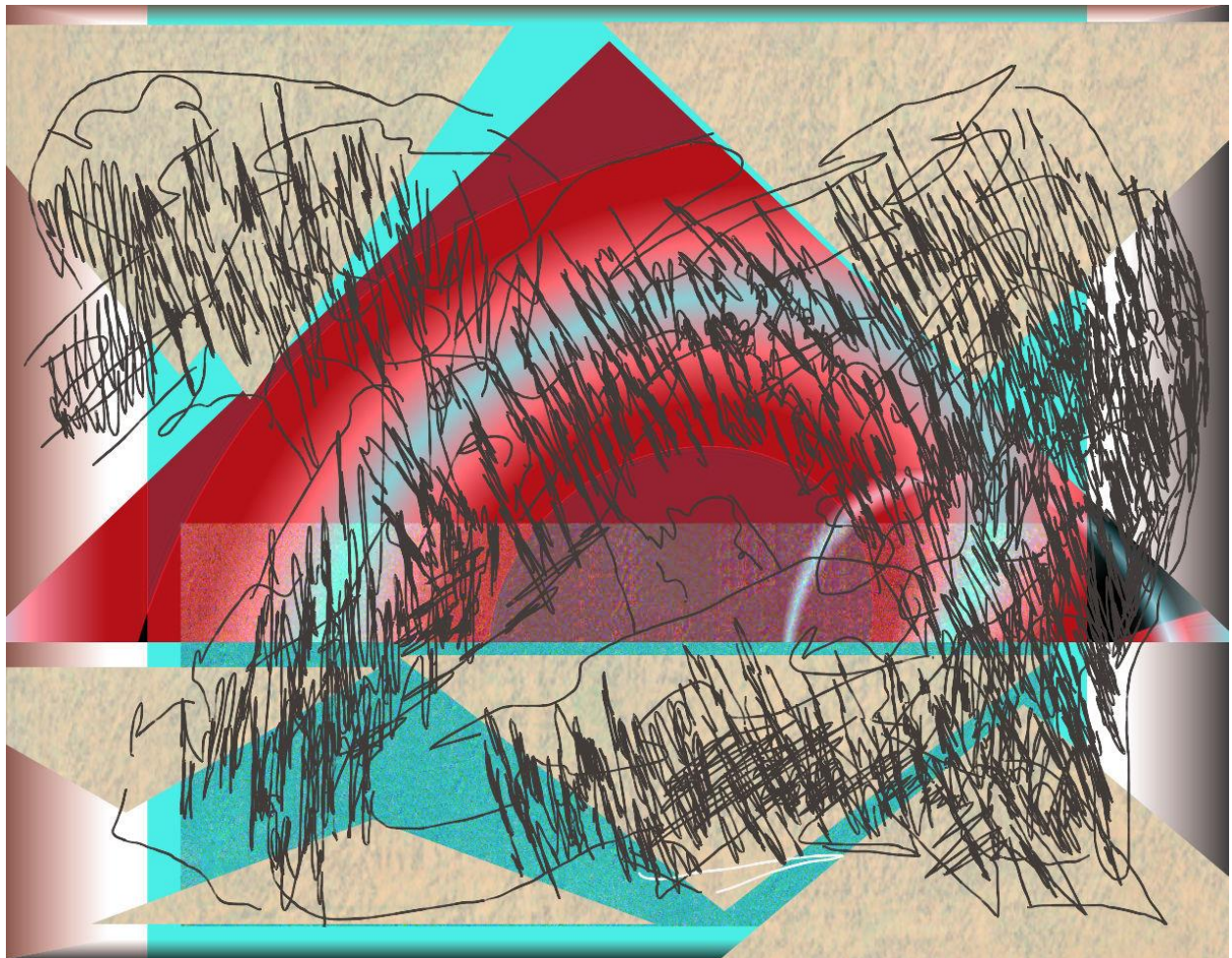


224m16

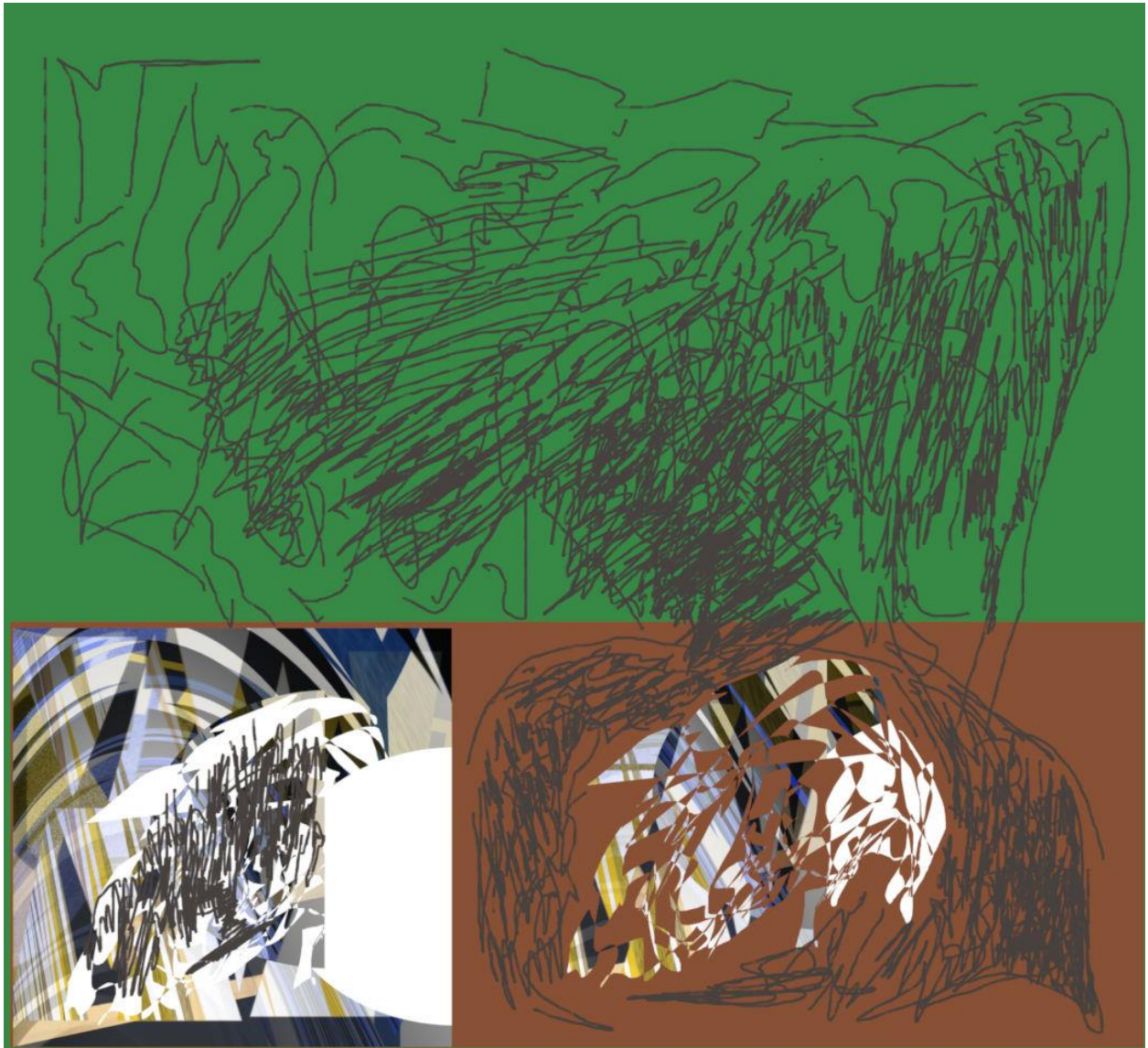


224m17

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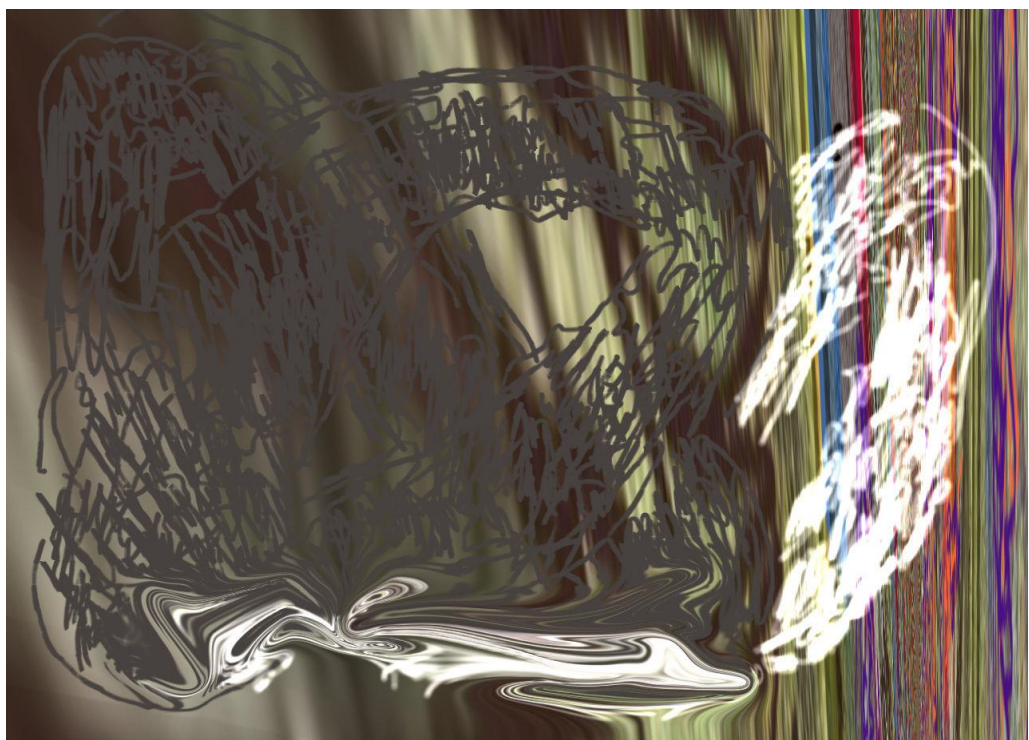


224m18





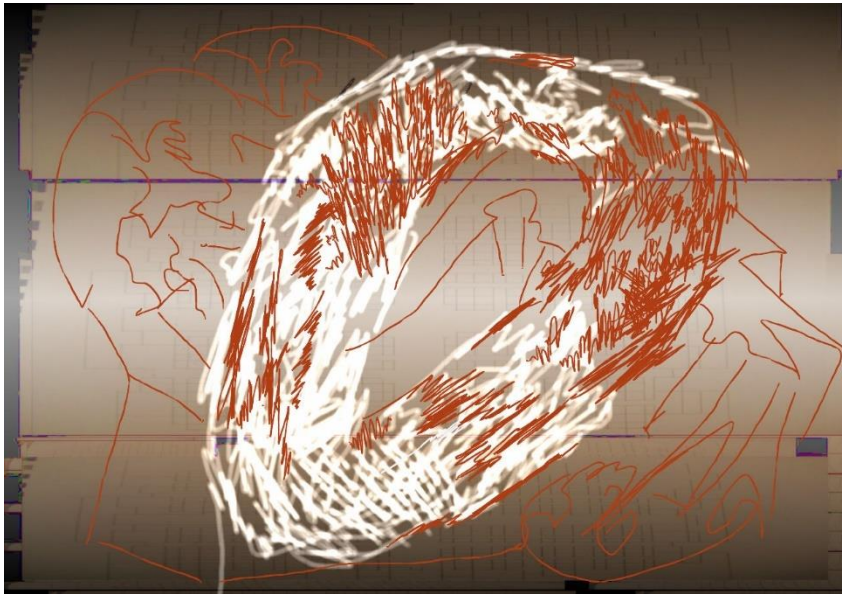
224n3



224n4



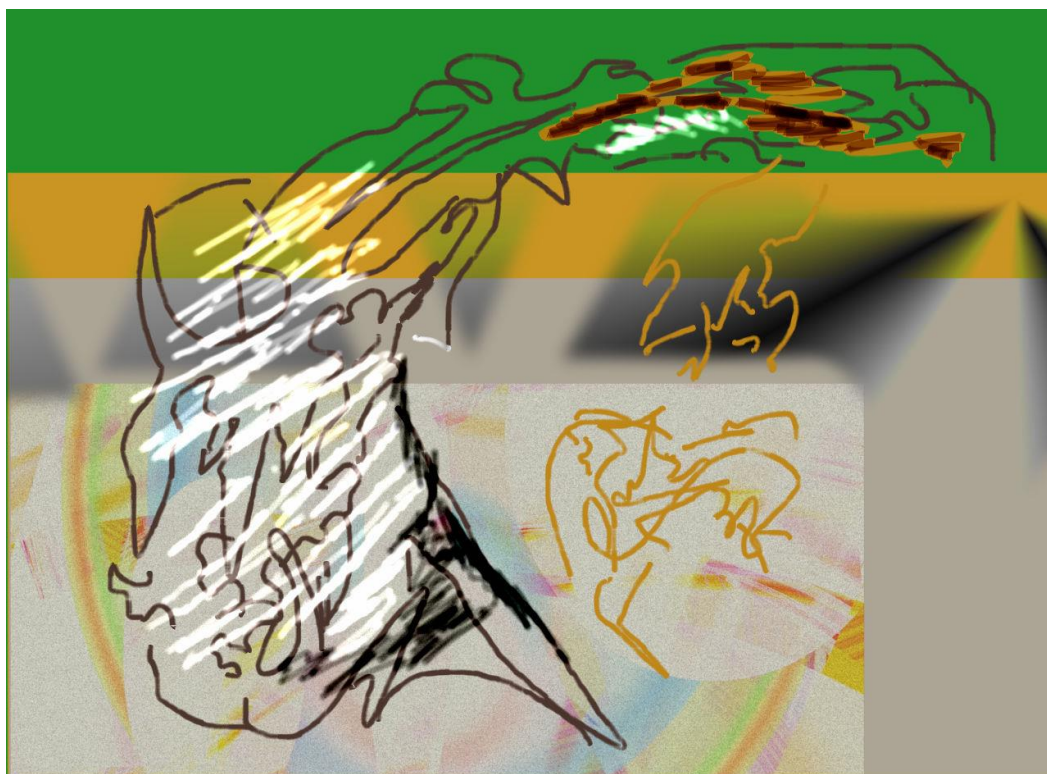
224n5



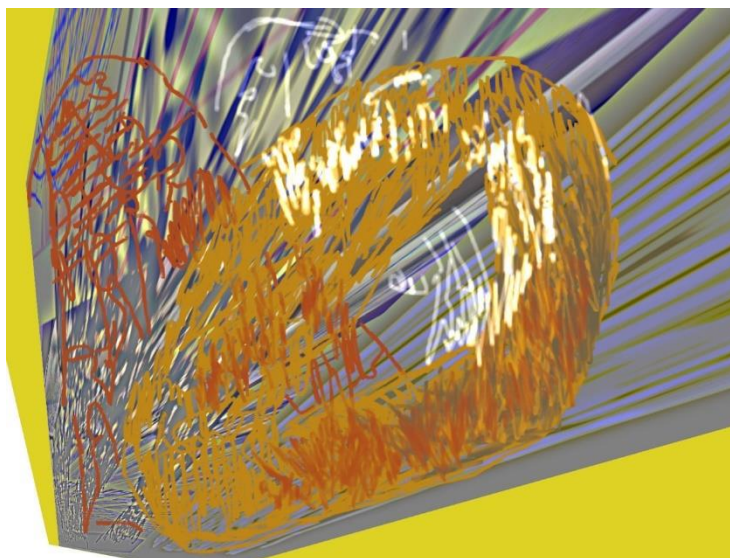
224n6



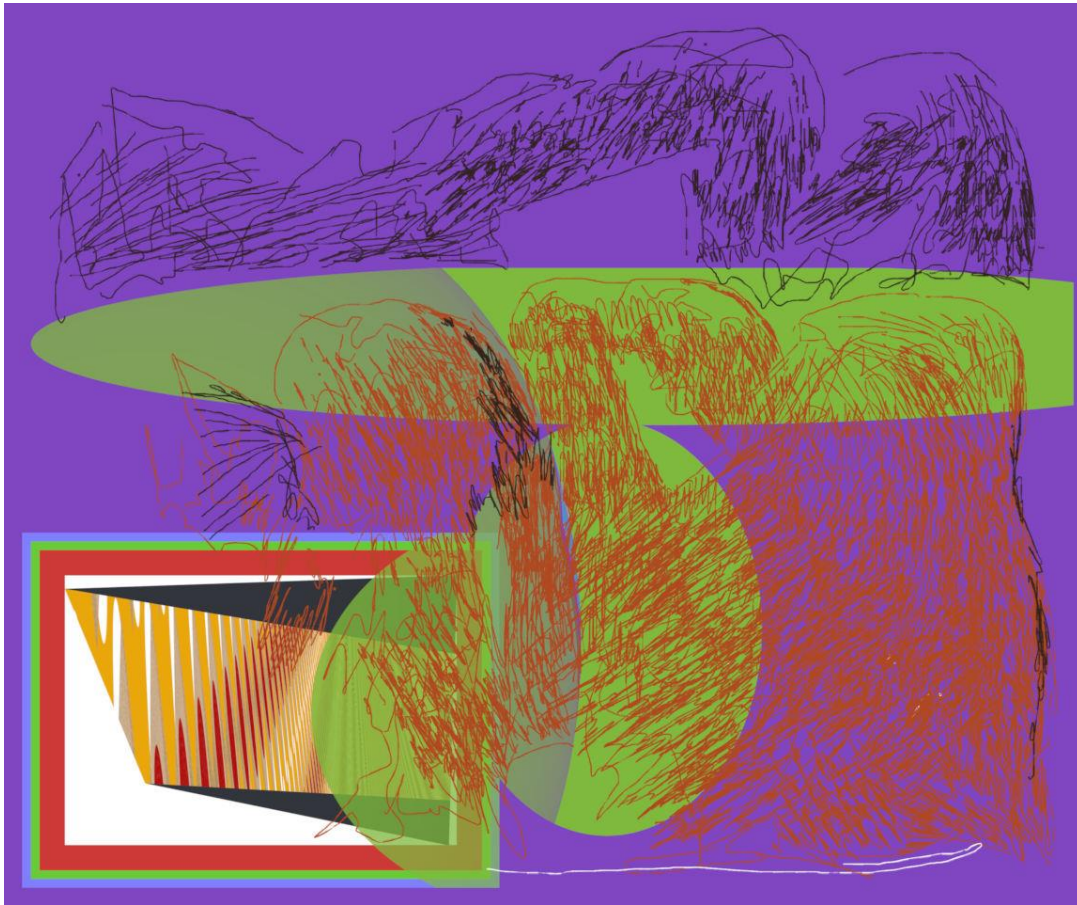
224n7



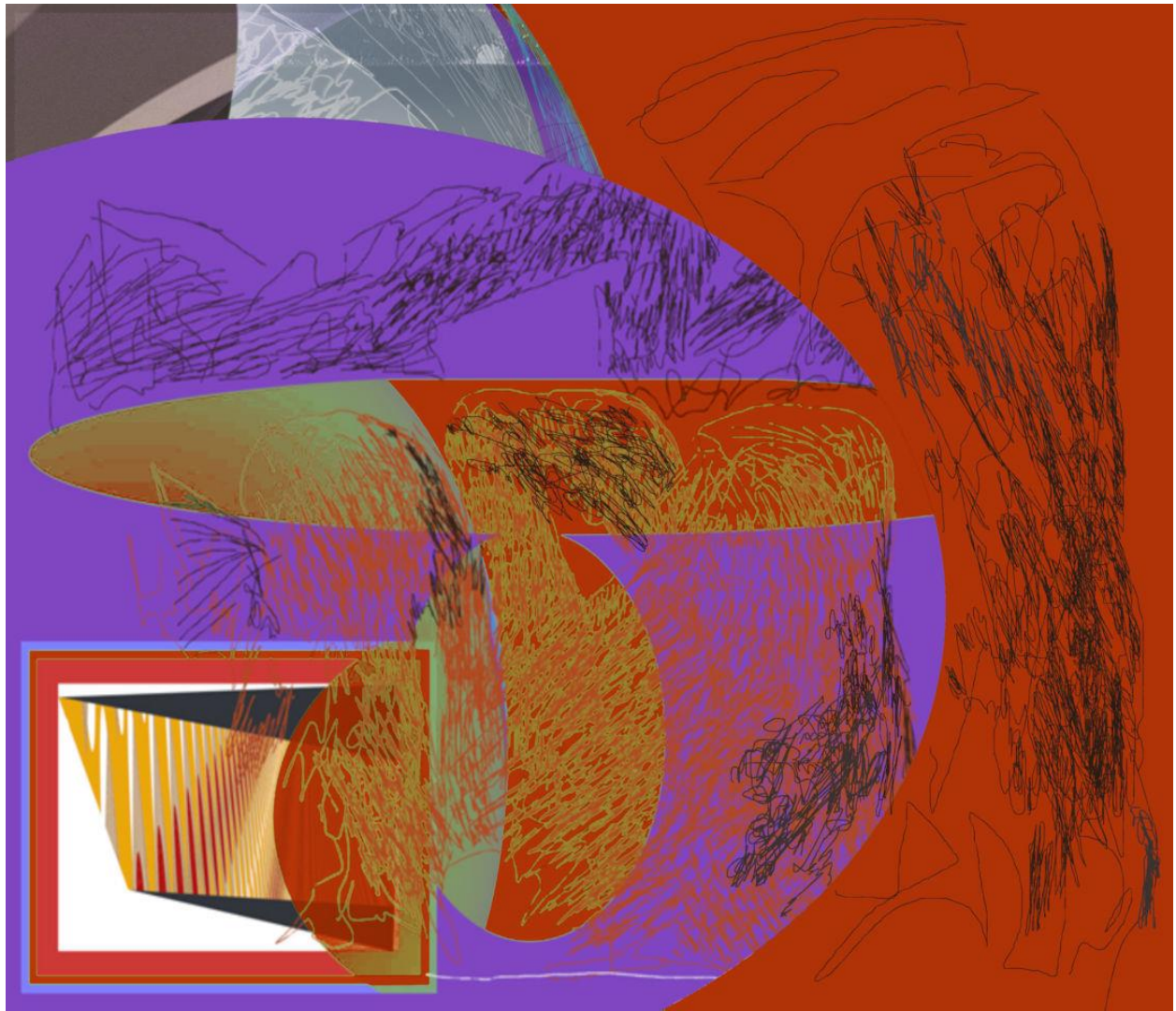
224n8



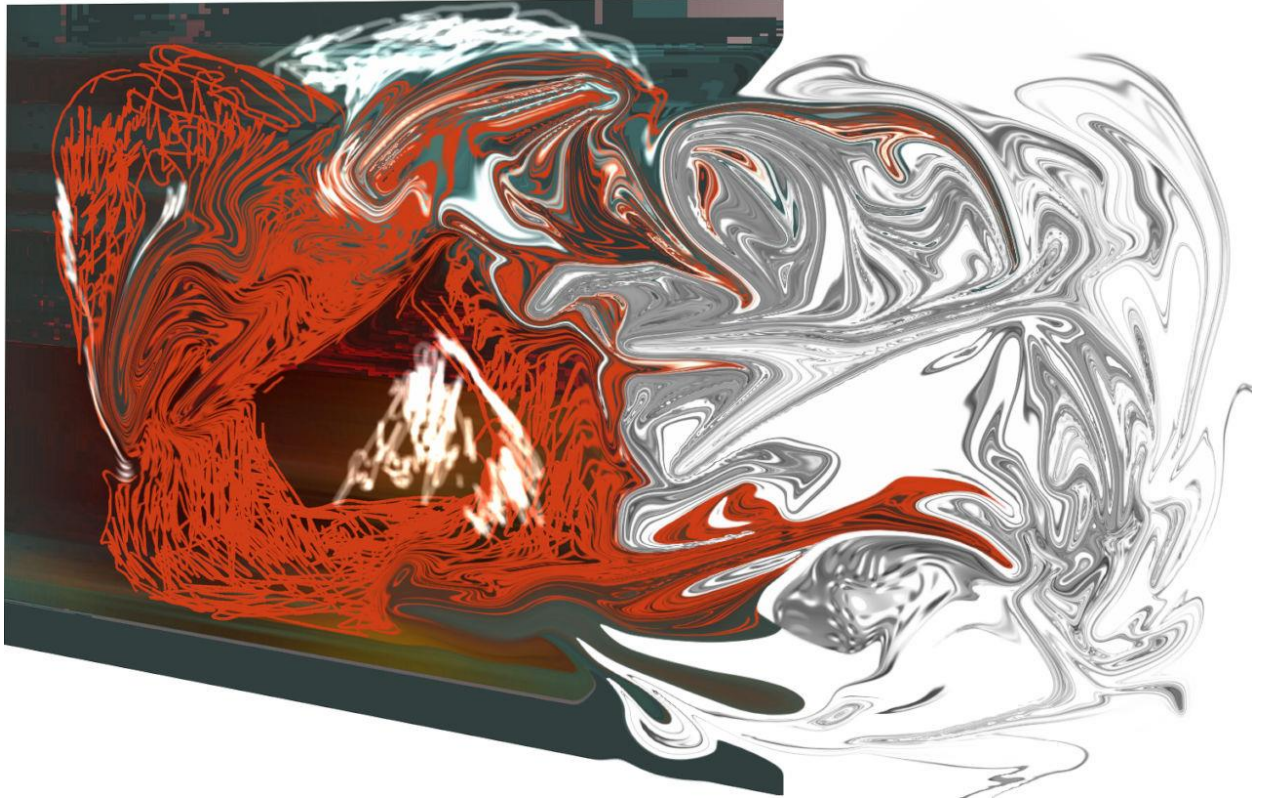
224n9



224n10



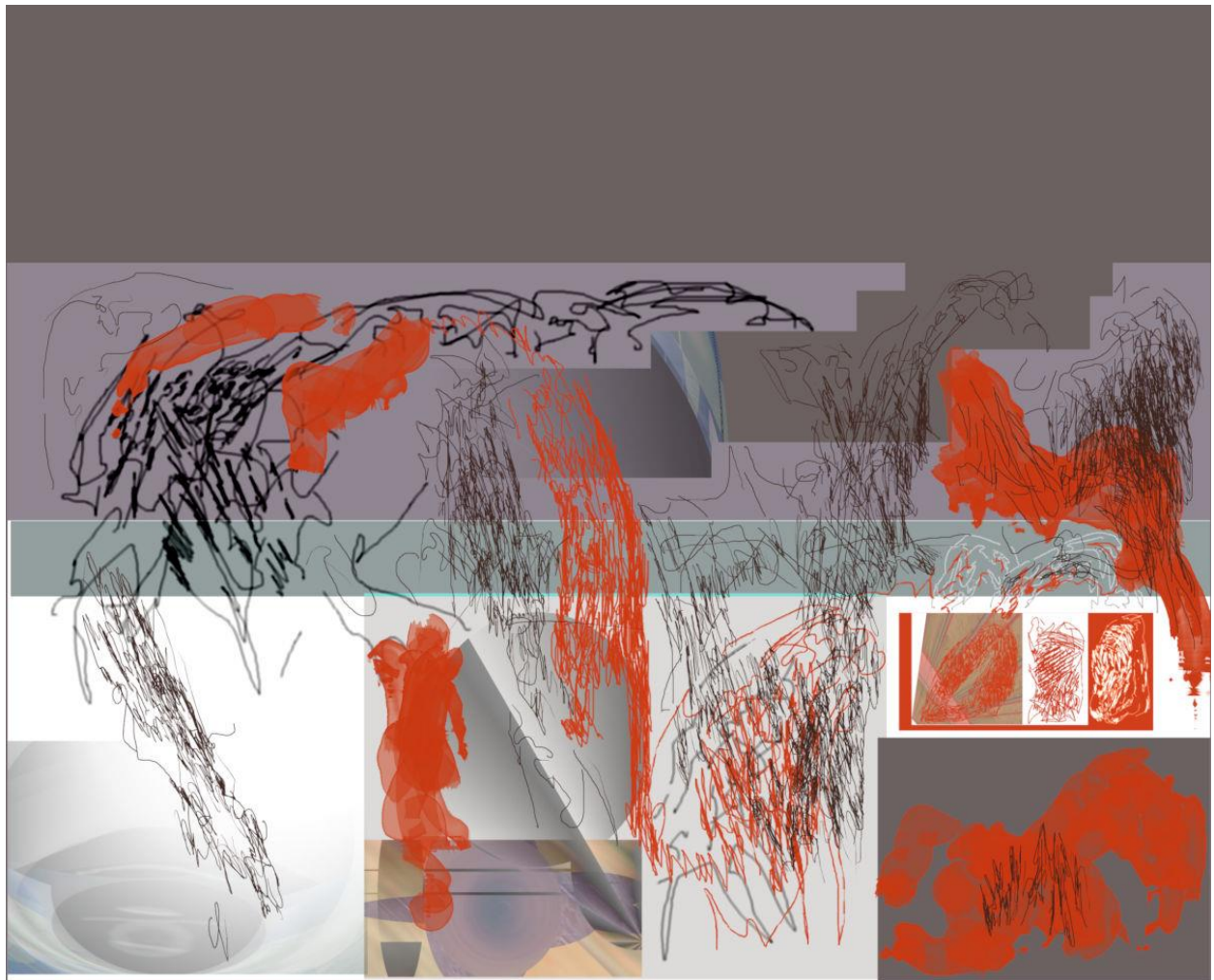
224n11



224n13

224n15





22401



